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"I think he brought to the surface and shaped into graceful forms a hundred tons of the purest gold. If in doing so he brought up a hundred ounces of lead and shaped it into ugly forms, the fact appears to me 'colossally unimportant'" (p. 234).

Even among those who are least likely to confound the precious mineral with an equal weight of dynamite, opinions may differ with respect to this valuation. Renan was a great scholar, but he hardly added much to the sum of our knowledge: an ingenious and independent thinker, but still less did he add to the sum of our ideas. Neither of his great works—*The History of Early Christianity* and *The History of Israel*—shows sufficient appreciation of or even acquaint-

ance with the established results of contemporary criticism. And, apart from questions of erudition, there seem to have been certain historical phenomena which the deficiencies of his own character made him incapable of rightly estimating; certain personalities against which he was most iniquitously prejudiced, notwithstanding, or rather perhaps because of, the patient sweetness of his own disposition. "Culture hates hatred," said Matthew Arnold, a kindred spirit to Renan. But culture should hate nothing that makes for higher life; and the fierce indignation of the prophet and moral reformer is often more essential to progress than the unruffled composure of the saint. Now, with the single exception of Jesus and His denunciation of the Pharisees, such indignation found neither sympathy nor intelligence in the French historian of Israel and of early Christianity. He treats the great prophets as so many well-meaning, but ignorant, agitators. Sir M. E. Grant Duff's abstract supplies a characteristic specimen of his habitual style of criticism:

"The material prosperity which Israel enjoyed under Jeroboam II. made many people rich. In those ancient times thousands of persons relatively intelligent believed what thousands of fools do now—that the rich were always becoming richer and the poor poorer, that wealth was the cause of poverty. These bad economists found a voice about 800 years B.C. in Amos of Tekoa, the first socialist, and all the more furious a socialist in that he had no belief in a future state. . . . Joel was quite possibly only a continuation of Amos, and not the work of a separate writer" (p. 282).

Tom Paine turned Tory might have written this.

Renan appreciated the greatness of Paul as a man of action, but denied him all claim to the higher position occupied by the saint, the philosopher, and the artist (see pp. 127-130 of the present volume). Surely this is doing great injustice to the apostle's large-minded consideration for scruples that he did not share, to the theorising power that created Catholic theology, to the exalted eloquence won from a language imperfectly possessed. Paul's success as a missionary would have been impossible without these qualities; and, conversely, with him as with all other men of the highest genius, these qualities were evoked and sustained by the necessities of his consuming activity. It is a false antithesis that would oppose the life of action to the service of the ideal, the worship of goodness, truth, and beauty. Without an eye to practice, to visible results, there is no grasp on the reality of things in themselves. Now this, as it seems to me, was just what Renan lacked. His attitude towards contemporary politics supplies evidence to that effect. The outbreak of hostilities in 1870, as we learn from a letter to the author printed in this volume (p. 80), took him completely by surprise. He confesses that he had "looked on the danger of war as put off for years, perhaps for ever." He tells his friend that Prince Napoleon, like himself, had not the slightest apprehension of such an event, and regarded it as due to a sudden fit of madness. We may take leave to doubt that the Prince was quite so innocent. Through

life it was the good or evil fortune of that personage to find himself a long way off from any place where shots were being exchanged. A little later Renan predicted that France would bleed to death if one of her provinces should be amputated. After the peace he seems to have favoured a Legitimist restoration; but in course of time he came to see, what had been obvious enough from the first, that a Bourbon monarchy re-established with the aid of the Papal Zouaves would be fatal to intellectual freedom. In 1874, misled, I suppose, by a couple of by-elections, he expressed a fear that the Empire might come back "without the best thing in it—the Emperor" (p. 84). An observer so much to seek in the politics of his own time was ill-qualified to pass judgment on the statesmanship of Isaiah and Jeremiah.

Philosophy is the elimination of inconsistency, and Renan piqued himself on his perpetual self-contradictions. Hence his inaptitude and distaste for systematic thinking; a certain scatter-brained reflex of Hegelianism supplied his wants in this direction. Hence, also, unlike his great contemporary, Taine, he exercised no perceptible influence on the higher spheres of French thought; even the example of his wonderful style seems to have been of no effect, to judge by the increasing heaviness, awkwardness, and dullness, varied only by artificiality and affectation, of modern French prose.

Like Matthew Arnold, Renan was never tired of glorifying something that he called religion, and expressing his faith in something that he called God; but, unlike our countryman, he avoided defining his terms. Sir M. E. Grant Duff, who loves to emphasise the positive and conservative side of his friend's teaching, has quoted numerous passages imbued with devotional feeling, or, at any rate, exhibiting the deepest sympathy with devotional feeling in other people. His cult of St. Francis of Assisi is well known. "Il a fait de fort mauvaises choses," said a Capuchin, "mais il a bien parlé de St. François, et St. François arrangerait tout ça" (p. 87). His was the love that "finds on misty mountain ground, His own vast shadow glory-crowned." To the author of the *Vie de Jésus* God was neither a person nor an impersonal constitutive principle of existence—his habits of intellectual dispersion and dissipation precluded such an idea—but rather the sum, the increasing sum, of virtue, intelligence, beauty, and happiness in the world. Even an enjoyment becomes an act of worship in the light of this doctrine. Thus, he very naturally refused to identify religion with any form of supernaturalism. Absolute rejection of the miraculous was the one point to which he held steadfastly from first to last. At the same time, he considered that the great mass of mankind could only realise religion under a mythological form, and that of all such forms popular Christianity was the best. But I doubt whether he was so sanguine about the future liberalisation of the Roman Catholic Church as his biographer seems to be (p. 318). His later books are marked by an increasingly anti-clerical spirit, sometimes rising to actual bitterness, as if success

had developed an animosity that persecution and calumny had failed to wake. On the whole, however grotesque the idea may seem, I am inclined to think that a mild Congregationalism was that to which he looked forward as the most promising form of religious association in the future.

It belongs to the unpractical side of this singularly gifted individuality that he should either have miscalculated or been utterly careless about the effect of his own writing on average French opinion. Sir M. E. Grant Duff is very contemptuous towards those who call him a "Voltaire sucré"; but it is at least probable that no Frenchman since Voltaire has done anything like so much for the destruction of Christianity.

No books dealing with the bases of Christianity have been so popularly written or so widely read as Renan's; and a people whose very name, as Gambetta said, expresses frankness must have been far more impressed and influenced by their outspoken denials than by their ambiguous and shifting affirmations. A lady who says very clever things, the Empress Eugénie, refused to try to stop the publication of the *Vie de Jésus*, observing afterwards, "It will do no harm to those who believe in Christ; and to those who do not it will do good" (p. 70). But the anti-clerical policy, steadily supported for many years past by the French electorate, suggests a different conclusion. On this subject I may quote, as not without significance, an anecdote related by Sir M. Grant Duff. In 1881 Renan took him to visit Victor Hugo, whom he had never seen before. They found the poet

"surrounded by his court, for court it was. After some conversation he said to me, 'Well, as is our custom in France, we have attacked in front; we have attacked Catholicism, and in so doing we have attacked Christianity. The result will be that ere long there will be an end of that religion.' I was naturally a little startled, but bowed and asked, 'What would replace it?' To this Victor Hugo replied, 'Ces trois mots—Dieu, Ame, Responsabilité'" (p. 100).

I wish the narrator could have given us Renan's opinion, if any, about this oracle. In so doing he would have added still further to the interest of his genial and instructive volume.

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*Mabinogion* and the *Black Book of Carmarthen*; some of our most potential younger writers are dealing with Celtic subjects. In short, as some of us believe, a Celtic Renaissance is at hand; when Merlin and Oisín shall come to their own, and the study of Celtic shall take its place, not only at fortunate Oxford, but wherever literature has its seat. In the *Silva Gadelica*, Mr. Standish H. O'Grady yet again, after the lapse of a generation, brings us a rare encouragement to that study. Its stimulus comes most opportunely. Not often does a book of the rarer kind find so ripe a moment for its appearance.

This, it may seem, is to speak confidently. Mr. O'Grady is less confident about the fulness of his opportunity.

"*Silva Gadelica*," he says in his Preface, "is in the nature of a straw tossed up to see how the wind blows; in other words, to test the judgment of some who . . . have strenuously urged that at this present some such effort had a chance of being well received."

The decision lies now with the general; or, rather, with the audience, fit though perhaps few, who really count in giving a book its vogue and contemporary effect. Here again, however, Mr. O'Grady, with what he calls "the modesty of the Gael," disclaims a little. Not to the "leviathans," he says, but to the "weaker brethren," is his book chiefly addressed. It is in the interests of the latter, then, that the book is examined here. The leviathans need no spiriting to their proper prey.

The materials of the book are, fortunately, not collated with an eye, first of all, to philology or folklore; but are as various, and indeed vagarious, as need be. Mr. O'Grady divides them into four classes—Hagiology, Legend, Ossianic Lore, and Fiction; which might, perhaps, be differentiated more clearly, seeing that the second and fourth divisions are so much less distinctive than the other two. In the first, which is clear enough, we have four Lives of the Saints; St. Kieran, St. Molaisius, St. Magneun, and St. Cellach. Then we have tales with a basis of history, mythical tales and traditions, roughly thrown into group the second, including the "Story of King Dermot's servitor, Aedh," the "Death of King Dermot," the "Birth of Aedh Sláine," who was Dermot's son, the "Wooing of Beofola," the "Death of Fergus," and the "Death of Crimthann." Among the Ossianic tales, we have a long discursive tale, containing some of the most delightful matter in the book, "Agallamh na sénorach," the "Colloquy with the Ancients," from the *Book of Lismore*, and a roystering and extravagant saga, the "Little Brawl at Almhain." Mr. O'Grady finally classes as "Fiction" the tales of a later date, such as the "Flight of the Gilla Decair," and the "Kern in the Narrow Stripes," in which we have the first beginnings of what is commonly understood as Irish humour. Between the Saints on the one hand, and such humorous heroes as the Gilla Decair on the other, there is in the book a wonderful choice of episodes, legendary, romantic, grotesque, and what not, touched with an admirably preserved local colour, narrated with infinite spirit and mother-wit, and at their best suffused with

that imaginative glamour which is so peculiarly Celtic.

What, for instance, could be better of its kind than this description of winter, with its pendent in a lay of Caeilte, in the "Colloquy with the Ancients"?

"Upon the whole province now distress of cold settled and heavy snow came down, so that it reached men's shoulders and chariots' axle-trees, and of the russet forest's branches made a twisting together as it had been of withes, so that men might not progress there."

"Caeilte said then: 'A fitting time it is now for wild stags and for does to seek the topmost points of hills and rocks; a timely season for salmon to betake them into cavities of the banks.' And he uttered a lay:—

"Cold the winter is, the wind is risen, the high-couraged unquelled stag is on foot: bitter cold to-night the whole mountain is, yet for all that the ungovernable stag is belling. The deer of Slievearn of the gatherings commits not his side to the ground; no less than he the stag of frigid Echtge's summit catches the chorus of the wolves. I, Caeilte, with brown Dermot and with keen, light-footed Oscar: we two in the nipping night's waning end would listen to the music of the pack. But well the red deer sleeps that with his hide to the bulging rock lies stretched—hidden as though beneath the country's surface—all in the latter end of chilly night. To-day I am an aged ancient, and but a scant few men I know; once on a time though in the cold and icebound morning, I used to vibrate a sharp javelin hardly. To Heaven's King I offer thanks, to Mary Virgin's Son as well; often and often I imposed silence on a whole host whose plight to-night is very cold."

The "Colloquy," which takes up a hundred and fifty pages and more of the book, is full of such vivid passages; and the interspersed lays of Caeilte add just that lyrical emphasis which is peculiarly effective in romantic prose of the kind. The appearance of St. Patrick in his naïve rôle of early saint, with Caeilte, our half-pagan poet, at his side—Caeilte, whose romantic theology is half barbaric and wholly pre-Christian—is managed so well as to have a fairly dramatic effect in the "Colloquy." Caeilte is never seen to more advantage than when he is narrating some tale of war and death with St. Patrick for listener; for the most lovable of the saints, as appears very fully in these pages, has the keenest relish for a good tale. We catch Caeilte at the end of one of these tales in his most characteristic vein, with the noise of battles on his tongue, where he tells of the great fight in which Glas mac Drecan fell by Finn, and his seven sons by the Fianna:

"Thrice fifty warriors in number we marched with Finn to fight that battle, and by each one of us fell fifty fighting men. Three of us, of the Fianna, entered into the tent in which Glas mac Drecan was; there we found nine columns of gold, the smallest one of which was in bulk equal to a three-ox load. These we hid in this red moor northward of the rath, and here Glas mac Drecan was laid underground. From him, therefore, this rath is called ráth Ghlais."

Patrick exclaimed: "victory and benediction, Caeilte, 'tis a good story thou hast told us! and by thee, Brogan, be the same written. And Brogan wrote it." Next day we find St. Patrick asking for yet another tale. Happy Caeilte, who had such a



listener! But we must leave him now for other heroes and poets; for we have said nothing yet of King Goll, or of Ossian and his son Oscar, or of Fergus and the "children of Rury."

In the "Little Brawl at Almhain," which is as characteristic in its way as the "Colloquy," and in which many of these heroes figure, with "MacLugach of the terrible hand," and "Dermot of the light-some face," the old fighting spirit of Ireland is seen at its most extravagant heat. The little brawl begins appropriately with a "pleasantly sonorous banquet," to which come the Fianna of all Ireland and many beside. When the wine has flowed, Fergus Truelips—"Finn's poet and the Fianna's"—sings the songs and lays of his ancestors and forbears. It is after this that Finn and Goll get to hot words, and two of their several followers to blows, and so the little brawl begins, and does not end till something over a thousand are slain, chiefly of Finn's followers. The surcease only comes through the lyrical intervention of Fergus and his fellow bards: "Thereupon, with the poet's music, they ceased from their hacking and hewing, and suffered their weapons to fall on the ground." The Irish title of this tale is *Bruidhen bheg na h-Almaine*, whose more literal rendering is not the "Little Brawl" but the "Little Hall" of Almhain. To-day, however, *bruidhen* is used colloquially, Mr. O'Grady tells us, for a quarrel or ruction, and one feels that the version of the title is as fit as it is humorous.

In yet another vein, I should have liked to give the episode of Treon's daughter, Bébhionn, and her tragical ending—another of Caeilte's tales in the "Colloquy." But the story is too long for quotation intact, and it would spoil in the condensing. There are many such heroines as Bébhionn in the different tales, often like her, delightfully described, though I find none to equal the descriptions of Olwen and other lovely maidens of Welsh romance in the *Mabinogion*. But then Bébhionn has no touch of French romanticism, no Norman admixture, in her charms. The tales of the *Silva Gadelica* throughout, indeed, lack the finish and the finer sense of art to be found in the *Mabinogion*; while they are more authentically Gaelic than the latter are Kynric.

In the way of Celtic fantasy, however, there is nothing at all in Welsh story like the *Gilla Decair*, or again the "Kern in the Narrow Stripes." Take the grotesque description of the Kern in the last:

"the puddle-water plashing in his brogues, his legs through his old mantle protruding both, a moiety of his sword's length naked sticking out behind his stern, while in his right hand he bore three limber javelins of the holly-wood charred."

Nothing could be better of its kind. Take again the description of the Kern's harping that immediately follows:

"He with that taking an instrument made symphony so gently sweet, and in such wise wakened the dulcet pulses of the harp, that in the whole world all women labouring of child, all wounded warriors, mangled soldiers, and gallant men gashed about—with all in general that suffered sore sickness and distemper—might with the witching charm of this his modulation have been lapped in stupor of slumber and in soundest sleep."

This tale, we should add, is taken from a comparatively recent MS., written as late as the present century; though the tale itself is very old, and is to be found in varying versions in the Highlands, as well as in Ireland. Other MSS. used by Mr. O'Grady, from the *Book of Ballymote*, the *Book of Lismore*, and the *Book of Leinster*, carry us back over many centuries. The *Book of Leinster* is a twelfth century MS. This and most of Mr. O'Grady's sources, including the famous *Book of Ballymote*, lie in the library of the Royal Irish Academy in Dublin; but the Manuscript Room at the British Museum supplies others, as in the Egerton MSS. He makes no claim to give us in his excerpts from these a critical text, collated from different copies. He has not scrupled, indeed, to modify archaic and incomprehensible spellings and constructions on occasion, and to accentuate with a view to making his text more intelligible to the modern student of Gaelic. All this is no doubt very defensible in an edition of the kind; and further than this, so far as our cursory examination of some of the Irish MSS. at the British Museum may go to prove, Mr. O'Grady is a very reliable and helpful guide in what without him would be an inextricable wilderness to most of us.

In turning these Irish tales into English, the translator shows an admirable feeling for his originals. He has preserved, so far as we may judge, the spirit, the idiom, the adjectival energy of the Irish tale-tellers to a greater degree than any other translator of Irish prose that we know, with the possible exception of Mr. Hyde. Compared with Mr. Joyce, for instance, who did not hesitate to sophisticate his materials, so as to give them an easy modern air, good in itself perhaps, but bad as a rendering of ancient romances of a vigorous and very idiosyncratic expression, Mr. O'Grady's versions of such tales as the *Gilla Decair* are simply excellent. Where we may perhaps be allowed to take exception is in the occasional rather cumbersome Latinity of his English style in translation. Mr. O'Grady is full of such phrases as "colossal ocean's superficialies," where the original reads simply "the stretch of the vast sea"; and such words as "promulgate," or again "impinge," as he almost invariably renders *buail*, instead of merely translating it "strike." So we have such sentences as "To him enters now a burly wizard of great daring, and from the direction of his rear impinges on him with a kick," which has an unnecessarily ludicrous effect. In other places Mr. O'Grady's re-doubled sounding adjectives, which may seem unaccustomed and awkward at a first glance, really reproduce as nothing else could the literal effect of the high-flown Irish phrases with which some passages abound, as in this description of the sea's rising:

"Now rose the sea, turning to become a wondrous and loud-bellowing thing of awe, in fierce and diverse-sounding, mad-careering, ponderous volume; in eminences restless, curving and grim-headed; in gloomy murk impenetrable surfaces; in wide-jawed white-skinned waves," &c.

*Silva Gadelica*, even in the little we have been able to exhibit of its riches, may be

seen to have its interest, not only for the student of Celtic, but for all lovers of romance. The wealth of colour, and romantic incident, and indeed of sheer poetry, in its pages is often, it is true, hidden away in a rather difficult setting, with occasional incoherent divagations and curious lapses of interest, to say nothing of lacunae in the MSS. from which the tales are drawn. But such quarrying, so to call it, as is necessary, is ten times repaid to the reader. And some day, no doubt, we shall have a more convenient edition of the English versions, freed from unnecessary friction, as of Irish interpolated words and names; when the *Silva Gadelica* will do for the older Ireland of romance what the *Mabinogion* has in some degree done for our older Wales.

ERNEST RHYS.

*The Battles of Frederick the Great.* Abstracted from Thomas Carlyle's Biography of Frederick the Great. Edited by Cyril Ransome. (Edward Arnold.)

EVERY student of war is well acquainted with Carlyle's Biography of Frederick the Great. The book, indeed, is in many respects deficient as to important parts of the military art; the hero worship of the author sometimes makes him unjust; and occasionally he indulges in mere rhodomontade. But its descriptions of battles, considered by themselves, are vivid and excellent in most instances; the information it contains is immense, and few narratives are at once so copious and so accurate. It was a happy thought, therefore, of Mr. Ransome, to put together in this scanty volume the battle pieces of Carlyle's great work, decidedly the best features it contains, and to show us in an abridgment, small though it be, what Frederick was in the field. The epitome is, on the whole, well done; but some account, we think, ought to have been given of the strategy of the campaigns of the king, for this certainly was his weak point; and Mr. Ransome is hardly correct in his statement that he has made "a short outline of the operations that led to each fight." He should have noticed, also, the siege of Olmütz, and have commented on the surrender of Maxen, two important passages in Frederick's career; and we should be glad if he enlarged his book, should it reach, as we hope, a second edition. The illustrations are graphic and useful; but the maps, taken from Carlyle's History, would have been more effective had the positions of the contending armies been marked by coloured lines, and not by letters that perplex the eye. We have discovered only one positive misprint: Kolin was fought on the 18th of June, and not on the 14th of June, 1757 (p. 92); and we incline to think (p. 11) that Mr. Ransome meant the river Neisse, and not the town of Neisse, when referring to the advance of Neippeng, before the remarkable battle of Mollwitz.

This volume comprises Carlyle's descriptions of most of the battles of the two wars in which Frederick was in supreme command. The most distinctive excellence of Carlyle's work is that his sketches of the ground and of the surrounding country in

which the hostile armies engaged are in the highest degree admirable. This is a great and uncommon merit; for it is not often that the essential features of the position on which a battle is fought are placed clearly before the reader, and yet he can hardly interpret events if this is not distinctly shown. From Mollwitz to Torgau the characteristics of the scene are vividly and completely portrayed; and this enables us fully to comprehend how things happened, which, without this knowledge, would be unintelligible or at least perplexing. Thus the importance of the occupation of a single hill is the secret of the conflict at Lobositz; Prague largely depended upon the nature of the marshy fields on the Austrian right; we must keep clearly the country before us if we wish to master the movements of Rossbach; and at Leuthen the nature of the sky and the ground gave the oblique order its decisive victory. Apart, too, from the oddities of his style, Carlyle's descriptions of all that occurred in battles are lifelike, spirited, and even poetic; he connects the sequence of events very well; and on the whole he points out with great accuracy the part played by the three arms on each occasion—for example, the steadiness of the Prussian footmen at Mollwitz, the deadly effect of the Austrian guns at Torgau, and the enormous advantage which high training, celerity of movement, and quickness of fire, invariably conferred on the Prussian army. Setting prejudice aside, Carlyle, moreover, delineates skilfully, and with a master hand, the peculiar qualities of Frederick, and of his chief adversaries. He has justly dwelt on the greatest gift of the King, his wonderful power in extricating himself from danger; and his pictures of Hochkirch and Liegnitz are very striking. He has well brought out, too, Frederick's undaunted constancy, superior to every effort of fortune; and he has usually shown, with insight and art, how this great warrior directed his well-trained army, prompt, resolute, full of resource and daring. Nor is he unfair to stubborn old Daun, a Fabius without the Roman's genius, but more than once victorious over a foe who thought him almost beneath contempt; and he has brought out very well the great parts of Loudon, a soldier who would have made the issue of the Seven Year's War altogether different had he commanded in chief the Imperial armies. Carlyle, too, is not only a most remarkable painter of battle pieces; he is a thoroughly painstaking and careful enquirer, and few of his sentences can be gainsaid.

Carlyle's book, however, is deficient in this: he has not criticised Frederick's strategy, the real test of a great captain. How the king fought Mollwitz with an enemy holding almost his only line of retreat; how he twice invaded Bohemia on a double line, like Wurmser and Alvinzi, in 1796; how he repeatedly failed to take advantage of his central position between divided foes; how false his movements were before the siege of Olmütz—all this is nowhere thoroughly discussed, and yet it is a main part of the subject. Even Carlyle's descriptions of

Frederick's battles are very inadequate in some instances. He adopts a lame and impotent Prussian commentary as to the cause of his hero's defeat at Kolin, due obviously to the decisive fact that the king risked a flank march under the beard of Daun, in an attempt to attack in the oblique order under conditions when this was much too hazardous. Napoleon has hit the essential truth:—

"C'est une opération si téméraire, si contraire aux principes de la guerre: 'Ne faites pas de marche de flanc devant une armée en position, surtout lorsqu'elle occupe les hauteurs au pied desquelles vous devez défilér'";

and Kolin might have been made an Austerlitz. Carlyle again will not see the objections to the faulty movements of the king at Torgau, tactics which Loudon, in the place of Daun, would have visited with a tremendous penalty; the detaching of Ziethen, in itself a mistake, led to Frederick's ill-concerted and wasteful attacks, and after all he was barely victorious. Here again Napoleon's piquant remarks carry conviction to an impartial mind:—

"Le détachement qu'il fit du tiers de ses forces sous Ziethen est contraire à tout ce que ce prince a fait dans les autres batailles, et aux principes de la guerre. Ziethen pouvait être battu isolément, et il paraît que Frédéric le sentait tellement, que c'est cette crainte qui le décida aux attaques isolées, précipitées, qui ruinèrent son armée."

Mr. Ransome would do well to quote largely from "Napoleon's *Precis of the Campaigns of Frederick the Great*"—one of the best of the Emperor's essays—should he give us a second edition of Carlyle's battle pieces.

WILLIAM O'CONNOR MORRIS.

*Gun and Camera in Southern Africa.* By H. A. Bryden. (Stanford.)

THE tide of civilisation rolls onward so swiftly into British Central Africa through Bechuana Land north of the Molopo River and thence by the Kalahari Desert to Lake Ngami Land, that few memories remain of the filibusters' Republic of Stellaland, and Sir C. Warren's expedition is chiefly remembered by its beneficent effects. The eight years which have since elapsed have been fruitful in private enterprise and general tranquillity throughout the vast regions which Mr. Bryden invites readers to explore in his pleasant pages. The railway pushes further into the heart of the country year by year, and peace under a firm yet liberal rule combines to produce general prosperity in these distant English settlements.

Of British Bechuanaland, in particular, Mr. Bryden gives a glowing account. Although few mountains meet the eye south of Mafeking, the country after the summer rains is like a verdant English pasture, "a fine rolling veldt, covered with an abundance of long rich grasses, among which the cattle graze middle deep, veritable pictures of contentment and well-being." As the season advances drought succeeds, but with care and management the cattle retain their condition easily till more rain falls. Stringent measures are required to prevent the

cutting down and carrying off of timber north and west of Vryburg. The climate of a country is easily changed for the worse by such depredations, as the natives of various parts of South America have found to their cost. At present the rainfall in British Bechuana is ample. Further inland, where water is scarce, it can be found in many places by sinking wells. Enterprise and capital will in due time transform the most arid grassy wastes into fertile ranches.

The great Kalahari Desert almost wholly belongs to the Crown Colony of British Bechuanaland. Mr. Bryden gives an interesting account of this vast extent of bush and sand and grasses, dwelling on the dangerous nature of its monotony, which is so perplexing that without good guides the incautious explorer may easily leave his bones in its solitudes. In a moonlit night its solemnity is still more striking. The howl of a hyena or jackal, the wail of a night-plover, are often the only sounds that break the intense silence for an hour or two. The author sees great capabilities for immigrants here in the future. Few people are aware that in the Kalahari and along the whole of its Bechuanaland border a race of miserable serfs exists, whom the stronger natives oppress and detain in a state of abject slavery. These are known as Bakalahari or Vaalpanse, and are kept, and not unseldom ill-treated, under the shadow of the British flag by the Barolong, Batlaro, and other tribes. Ere long this cruel wrong will doubtless be redressed, and border police will compel a milder treatment of these desert people. Unfortunately, during his year's wanderings, Mr. Bryden was compelled to halt about four days' ride from Lake Ngami. But he saw and studied the Botletli river and watched its mysterious rise in mid-winter, months after the rains had ceased, filling up great lagoons and old deserted channels till it loses itself in the vast reed-swamps of the so-called Lake Komadau. This majestic inundation of the Botletli in the midst of a thirsty land naturally brings together multitudes of birds; and Mr. Bryden discourses enthusiastically of the ibises, cranes, storks, flamingoes, snipe, ducks, geese, and the like, which are to be seen in incredible flocks. The traveller, the colonist, and the naturalist will find their interests admirably consulted with regard to these vast African wastes in Mr. Bryden's pages.

Although the author has an eye for scenery and artistic effects at all times, and takes much pleasure in observing the habits and instincts of the birds, insects, and animals of Bechuanaland and the neighbouring districts, his chief attention was evidently bestowed on the great game of the country. The book, therefore, is of singular importance to all who propose hunting in South Africa, and every here and there reminds readers of Gordon Cumming's famous book (recently reprinted). Indeed, the memory of this renowned shikari yet lingers, says Mr. Bryden, among the Bechuanas, just as for many a year to come the feats of Mr. Selous will be remembered by the Matabele and Mashona hunters. As must happen wherever population gathers, the larger animals retire still farther into



the wastes. Forty years ago few hunters had appeared in Bechuanaland, guns were little known, and large herds of antelope and other animals were tame and easily approached. Now the few remaining creatures near civilisation must be laboriously sought, and are shy and extremely suspicious. Since Livingstone's time game has much decreased. Few elephants can be found south of the Zambesi; and lions may be sought on the Setlagoli, near Mosita, but are numerous on the Botletli river and especially round Lake Ngami. Mr. Bryden has two good chapters on giraffe hunting. These great animals have retired to the northern part of the Kalahari desert and in the dry region south of the Botletli. Rhinoceros and hippopotamus are scarce south of the Zambesi, while the white rhinoceros (*R. simus*) is verging on extinction, but may still be seen in a narrow strip of country in north Mashonaland. It will delight all lovers of wild animals to know that in 1892 the Government of British Bechuanaland passed a game law, and, moreover, laid down that no persons would henceforth be at liberty to pursue or kill the larger animals, including those named above, without having obtained special permission from the Governor.

Fishing is not a popular sport in Africa, or indeed in any newly settled country, but Mr. Bryden writes pleasantly on it for the benefit of those who care to try angling. These remarks will show that his book is of extreme interest to the sportsman, the colonist, and the lover of nature. It marks a great advance in our knowledge of Southern Africa. And it would be ungrateful to forget the illustrations, for which readers are indebted to the author's camera. It is manifest that peculiar difficulties would attend the development of sun pictures in waggon life and while camping out. But, independently of their artistic value, these pictures furnish us with faithful delineations of persons and scenery not much portrayed by others. Altogether, the book is a carefully-written and acceptable chronicle of the conditions of European and native life which prevail at present in the interior of South Africa.

M. G. WATKINS.

#### NEW NOVELS.

*Dearest.* By Mrs. Forrester. In 3 vols. (Hurst & Blackett.)

*Elsie's Art Life.* By Mrs. A. M. Diehl. In 3 vols. (Bentley.)

*Two Men and a Woman.* By Mrs. George Bishop. In 2 vols. (Ward & Downey.)

*Over the Waters.* By Lieut. F. J. Davis, R.N.R. (Digby, Long & Co.)

*The Real Thing and Other Tales.* By Henry James. (Macmillans.)

*A Little Minx.* By Ada Cambridge. (Heinemann.)

*Grim Tales.* By E. Nesbit. (Innes.)

*Dearest* is the tale of a young woman of good birth but straitened means, of more than average ability and of abnormal patience, who resolves to win for herself all those desirable things fortune has denied her. Although the sympathies of the reader are

not enlisted at once on behalf of this determined young lady, he soon finds himself her ally; and when at last complete success crowns her efforts, he shares her satisfaction. Indeed, she richly deserves what the gods give her. "Dearest," the name Eve Huntingtower gives to her governess, Rachel Le Breton, did not set out to make the world better, nor was she minded to make it worse, than she found it. She was happy in being thrown with men and women who brought out all that was best in her; and in the end she desired for his own sake the man whom she had determined to make her husband because of his riches and position. The novel has a tonic effect on the reader. Mrs. Forrester looks at her fellow creatures with kindly and charitable eyes. The Ralph Huntingtowers of the world, the men whom excess of feeling renders externally cold, will be indebted to her for interpreting them to their kind; while men of the Sir Myles Chisholm brand, "merely decent fellows" to all outward appearance, should thank her for demonstrating that a fund of good feeling and self-denying charity is necessary of possession, if one is to sustain successfully so simple a rôle as that of "decent fellow." Mrs. Forrester's method is a little old-fashioned: she appeals directly to the reader, and she introduces her own personality into the narrative. But novel readers will do well to read such books as this. Without any great pretence to be original, or to possess any large measure of insight, this story gives a faithful picture of life as it appears to a whole-hearted and wholesome-minded English gentlewoman.

Mrs. A. M. Diehl knows much about the musical world, and she gives her readers a faithful picture of what goes on behind the scenes there. Sometimes her characters are taken a little too obviously from the life; and it is likely that, should this novel fall into the hands of certain well-known members of the profession, they will experience a *mauvais quart d'heure*, though, when we consider that the persons in question are only too typical of a class, we must not be hasty in jumping to conclusions. *Elsie's Art Life* is an interesting story of a certain rich amateur, Frank Clare, who loses his happiness in his endeavour to present to the world a musical genius, Elsie Gerhard, he had chanced to discover; and of the selfish machinations of one Lirani, a tenor of Hebraic origin, to whom Frank's wife, Lady Georgina, has lost her heart, or what in her case does service for it. Frank Clare's conduct is somewhat devious; Lady Georgina's is simply contemptible. We retain our sympathy for the husband, commonplace as he is, until he touches the last extremity of conventionality in making the woman he loves, a born artist, sacrifice her art in order that she may fill the void in his own life. There is a minor inaccuracy in this well-told tale which Mrs. Diehl should correct. She begins by assuring us that Frank Clare had succeeded to his cousin, and ends by calling this predecessor Frank's uncle. A more important fault is the appearance of falling into French methods of advertising, which the somewhat conspicuous laudation of a

particular firm of pianoforte makers suggests. Again, there is infinitely too much mere descriptive writing, especially in regard to certain scenes of northern Europe: writing which does nothing to elucidate character or plot. The book is twice as long as it had any need to be; nevertheless it is sufficiently interesting to be read by Bohemia generally.

Mrs. George Bishop is righteously angry at the laxity and cruelty of society; and one cannot but feel with her, although even in one's most pessimistic moods the conclusions to which she comes are scarcely to be seriously entertained. Society is hardly so corrupt as Mrs. Bishop paints it. With Lady Jeune and other alarmists she has mistaken the tone of the Marlborough House set for the tone of Society generally. Mrs. Bishop's matter is good; her novel might be interesting were not her style abominable. She is well-meaning to a fault, but this must not blind us to the glaring literary imperfections of her work. It is remarkable that gentlewomen who lack neither sensibility, culture, nor the power to analyse character—to whom, too, the ready-writer's talent has been vouchsafed—should descend in their novels to absolute banalities. A novel of this kind goes far to disgust one with virtue, though it certainly has not the counter-attraction of making vice attractive. It is tedious and often childish; its pages bristle with solecisms and ineptitudes, and with superfluous notes of interrogation. A man who has had too much wine is "champagne replete"; a young woman in pronounced evening attire suggests to Mrs. Bishop's mind a condition of preparation for "matutinal ablutions." Moreover, Mrs. Bishop should know that, as the law stands, simple adultery, unaccompanied by physical cruelty or lengthened desertion, does not enable a wife to get a divorce. Nevertheless, Raymond Lascalles is by no means overdrawn, nor is the misery overstated of a pure and loving woman whom malign fate has linked to such a creature.

The tale of adventure which goes by the name of *Over the Waters* is another painfully crude and immature production. Its plot recalls Adelphi drama. In characterisation it is weakness itself, and it is entirely out of touch with the realities of life. It is made up of stale melodramatic devices—seductions, abductions, mistaken identities, and is weighted with tedious descriptions of certain fooleries by which sailors are wont to signalise crossing the line. We are also favoured with time-honoured nautical jokes, and with tags of religion. In a certain trial the prosecuting counsel is designated "Sir Abel Tryem" while the counsel for the defence rejoices in the name "Sir George Savim." Possibly this novel may appeal to schoolboys and to the unliterary. It would be a mystery of mysteries, were not mysteries out of date, how such books as *Two Men and a Woman* and *Over the Waters* get into print. It falls nothing short of gross impertinence to throw such stuff as this upon the market.

One turns with a sigh of relief to a volume bearing the name of Henry James. One feels oneself in the presence of a comrade—a writer who has a right to one's

respectful attention—a man who respects himself and his reader. We are not disappointed; a more delightful quintet than this collection of tales we need not hope often to find. Save "The Chaperon," they are all stories of artistic life. "The Real Thing" tells of the efforts of a broken down army officer and his wife, both of exemplary form, to make themselves useful as models to a black and white draughtsman. "Sir Dominick Ferrand" deals with the trials of a young man writing for the magazines, and of the temptation he successfully withstood to make name and money by giving to the world a disgraceful page of history which had fallen into his hands. "Nora Vincent" is the story of the struggles of a youthful dramatist. This is by far the best tale in the volume; it comes near being the perfection of story-telling. A fine effort, grandly sustained: it subtly conveys the unwelcome lesson that, without influence, the artist, no matter how fine his work may be, need not hope to get a hearing for it. "The Chaperon" tells us how a brave and determined daughter succeeds in re-introducing into society her divorced mother. In the last story, "Greville Fane," Mr. James is evidently having a sly smack at those worthy and amiable men of letters who have committed the unpardonable crime of disloyalty to their craft, to that portion of it, at all events, which alone need be considered—the men and women who have entered upon a literary life, because, while feeling irresistibly drawn thereto, they could conceive of no calling more dignified—in telling the world the monstrous fiction that any ordinary person can become an author as easily as he can become a merchant, provided he takes as much trouble to learn the mysteries of the craft as the merchant devotes to becoming an adept in the multiplication table and in the posting of ledgers. It is scarcely likely that these gentlemen know what deep and justifiable offence their injudicious pandering to a commercial-minded people has given; but the long-suffering reviewer is justified in tracing to the influences springing from their misdirected zeal certain of the machine-made novels which he is fated to read.

Mr. Henry James's protest is useful. Meanwhile his book is delightful. These short tales are complete in themselves: they are not mere sections of larger works arbitrarily cut out, after the manner of a distinguished fellow-countryman of his, while he spares us the improvements on the English tongue with which his contemporary favours us.

What novel reader has not been tempted to say in his haste that he would never again endure the misery of reading a tale of Australian life and adventure. As a rule such novels are hopelessly jejune and vulgar. But Miss Ada Cambridge's sketch is certainly an exception. *A Little Mixx* is a delightfully told tale: breezy to the last degree, admirable in construction, satisfactory in characterisation; while the interest is sustained in a manner so easy and natural that we feel becomingly grateful to the author when the book is closed. Beneath the narrative, snugly stowed away so as not to

distract the reader, lies a very definite purpose. That the sexual passion "may rise by stepping stones of its dead self to higher things" is not an accepted theory. That a man and woman can love, purely and honourably, twice, thrice, or a dozen times, and even then fall short of the full realisation of his or her power to love is, of course, a scientific fact. It is not given to many to have the chance of testing this; while, of these few, it is in the nature of things more than probable that they will be obliged by their loyal acceptance of the rights of others to see the flowers bloom which they may not pluck. This being so, men and women have come carelessly to confuse two issues. Because it is rarely possible to permit one's nature to develop naturally, the condition of growth must not be held, in itself, to be unhealthy. Perhaps in the free commonwealths of the future, a more humane code of morality will have found general acceptance than that to which, for the good of the majority, we are compelled at this moment to subscribe. Miss Ada Cambridge's novel will suggest this inquiry to those who look beneath the surface of things.

The lady who uses the pen-name "E. Nesbit" has given us a volume of short, effective stories. They gain in excellence as they go on, if we except the last, which is not equal to "From the Dead" and "Man-size in Marble." Seeing, however, that "The Mass for the Dead" does not end in absolute tragedy, it was discreet to place it at the close of the volume; and "Man-size in Marble" is perhaps too reminiscent of Prosper Mérimée's more daring effort. But the author of these tales knows the secret of writing an effective "bogey-story" excellently well. She holds her *motif* well in hand, and treats it with judgment and finesse. The high reputation which her verse has brought her will be enhanced by the publication of *Grim Tales*.

JAS. STANLEY LITTLE.

#### SOME VOLUMES OF VERSE.

*Sursum Corda*. By F. W. Bourdillon. (Fisher Unwin.) In *Sursum Corda* Mr. Bourdillon provides us with delight and with dissatisfaction. The title of his book puts us in mind of the Latin substantives; and if we may be allowed to regard these poems as nouns, it is possible to describe them as some masculine, some feminine, some neuter. There are in this little book some lyrics so perfect in form, so harmoniously phrased, so telling in appeal, that they themselves stand as eloquent accusers of other poems that are forced upon them as companions. How these verses of the neuter gender wheedled Mr. Bourdillon into allowing their publication is, of course, very private history; but we venture to think that their persuasions had been better unheeded. Above all things, Mr. Bourdillon really understands how to be musical. He has given us an inheritance to the nation one lovely lyric, at least, that proves him a master of charm and melody. His great gifts are testified to again and again in *Sursum Corda*, and yet he has flung thorns among the flowers in a manner the most baffling. This poet is at his best with simple means. When he sings in simple measures of stars and woods and grasses, he wins the heart of his readers. His verse is full of a nameless consolation, an unexplainable balm; there is, as it were, twilight in it. The time to read the majority

of these poems is when the last uneasy twitterings of the sleepy thrush are heard, and when there floats in at the open window the evening tinkle of the distant sheep-bells. Surely the stars and the moon should give the light whereby such a verse as the following should be read:—

"And the stars, whose years are ages,  
Return in the vast heaven,  
As the hireling for his wages  
Returneth at the even."

"Before the Daybreak" contains a stanza which for excellence cannot be excelled. At the conclusion of the poem it falls into its place so beautifully, so gently, that we must quote the preceding verses if it is to have the abundance of justice which it deserves.

"Before the daybreak shines a star  
That in the day's full glory fades;  
Too fiercely bright is the great light  
That her pale-gleaming lamp upbraids.

"Before the daybreak sings a bird  
That stills her song at morning's light;  
Too loud for her is the day's stir,  
The woodland's thousand-tongued delight.

"Ah! great the honour is, to shine  
A light wherein no traveller errs;  
And rich the prize, to rank divine  
Among the world's loud choristers.

"But I would be that paler star,  
And I would be that lonelier bird,  
To shine with hope while hope's afar,  
And sing of love when love's unheard."

We cannot but think that Mr. Bourdillon has sung somewhat too profusely. Many of his themes are little and thin, and if his book had been briefer it would have been better. All of us have chaff and grain, but few understand the use of a winnowing-fan.

*The Winter Hour, and other Poems*. By Robert Underwood Johnson. (Fisher Unwin.) Goodly to look upon, but goodlier to read, is *The Winter Hour, and other Poems*, by Mr. Robert Underwood Johnson. It comes from over sea to ask for hospitality, and rarely has a stranger deserved so much. In the eighty-seven pages of this volume of delicate fancy and culture modestly expressed, there is hardly anything to jar upon the reader's sensibility. The book is, of course, spelt Americanly; but we grow more and more used to this, now that so much of our most interesting literature travels across an ocean to delight us. Mr. Johnson is a poet of nature. He loves the open air; birds and breezes and brooks are among his sweethearts, and from them he has caught the proper woodland spirit. It is impossible to doubt the sincerity of his utterance; for he is driven into song by the joy of nature that runs in his veins, and his choice of subject is not more wisely ordered than is the language with which he expresses himself. Instances of this poet's skill in words appear in almost every verse that he has written. His epithets are boldly and wisely chosen, and very vivid effects are often obtained in cases where one would think it difficult to escape the commonplace. Yet there is no sense of strain; the ingenuity does not eclipse the poetic feeling, and it seems as if the word had fallen upon the foolscap as casually as thistle-down, its voyage done, might fall upon the turf. "The Winter Hour" is a long poem, with little breaks of song interpolated to give pause and variety. We are, however, by no means convinced that the lyrics Mr. Johnson has seen fit to insert give any additional strength or loveliness to his poem. Three out of the four call for no special comment; but the third contains a fortunate idea, fortunately wrought in words:

"They halted at the terrace wall;  
Below, the towered city lay;  
The valley in the moonlight's thrall  
Was silent in a swoon of May.



As hand to hand spoke one soft word  
Beneath the friendly ilex-tree,  
They knew not, of the flame that stirred,  
What part was Love, what Italy.

"They knew what makes the moon more bright  
Where Beatrice and Juliet are,—  
The sweeter perfume in the night,  
The lovelier starlight in the star;  
And more that glowing hour did prove,  
Beneath the sheltering ilex-tree,—  
That Italy transfigures Love,  
As Loves transfigures Italy."

In the main body of "The Winter Hour" there is some work of the proper kind. Why, asks Mr. Johnson, should winter be dreaded,

"When here at hand are stored, in nooks,  
All climes, all company, in books!  
A moving tale for every mood,  
Shakespeare for all,—the fount and food  
Of gentle living,—Fancy's link  
'Twixt what we are and what we think,—  
Fellow to stars that nightly plod  
Old space, yet kindred to the clod."

Mr. Johnson should not have rhymed "sacrifice" with "kiss," and he gives the sparrow too great a glory of song. On p. 43 is a poor verse, but further on we find some lines to Richard Watson Gilder that are of a most remarkable felicity.

*Through Starlight to Dawn.* By A. Ernest Hinshelwood. (Gay & Bird.) Sequences of sonnets and odes to England are exceedingly popular of late with poets. Mr. Ernest Hinshelwood does not wax vocative over Great Britain, but he pours forth a contribution of forty-three sonnets as an offering to the other extreme. This is an adventurous act, at which one of the Argonauts might well have blanched; yet Mr. Hinshelwood has accomplished his task with a certain measure of success. The contest was an unequal one; for only a great singer could wage it with advantage, so difficult is the measure and so difficult the mode. Mr. Hinshelwood has conducted us into a very jungle of adjectives where, in endeavouring to fight the thorns, we have often found it hard to see the flowers. These sonnets are decorated to an excess. There is no lack of fine phrases, but the reader faints in the quest.

"Yet I know not how I do love thee best:  
When Silene holds thee still, and, chastely pure,  
Thy lips a hush of ecstasy allure  
From faint word-melodies that, soul-caressed,  
Strain dumbly from the trembling of thy breast;  
Or when soft clinging speech is interlaced  
In sweet endearment where thy hands have traced  
A mystic soothing o'er my soul's unrest.

"Silene thrones angelhood upon thy brows,  
That thy shy voice, low-cadenced in clear rhyme  
To wondrous dreams of music, so endows  
With human joy, thine angelhood sublime  
Melts from majestic calm to murmur vows  
That merge Heaven's bliss in one hour's  
measured time."

There are other poems in *Through Starlight to Dawn* which prove poetic feeling, but reveal the fact that, at present, their author suffers from a lack of craftsmanship.

*My Book of Songs and Sonnets.* By Maude Egerton King. (Percival.) *My Book of Songs and Sonnets*, by Maude Egerton King, is truly welcome. It contains not only poems that are little in thought and lovely in words—exquisite trifles—but some that throb with an actual help for sorrow in dark hours. Miss King (we apologise if the title is insufficient) is undoubtedly a poetess with fine gifts. She gives us one quite notable sonnet, and some songs of the open air, that have a wonderful refreshment in them. She rejoices in the early morning, her garden and its flowery inhabitants. Added to her keen appreciation is the power to sing it

not uncertainly, not awkwardly, but with a sweetness wholly uncommon. The three verses that follow could hardly be better expressed:

"If all the world had a pleasure-garden,  
And went there ever in early sun,  
There were more to praise, there were less to  
pardon  
When the day is over and done.

"There's an airy wisdom, a solemn lightness,  
A passion of power in brain and blood,  
Belong to the dew and the still cool brightness  
When day is a flower in bud.

"I have phloxes silver and phloxes rosy,  
So sweet in service and glad to please,  
With mines of wealth in their every posy  
For jolly bacchanal bees."

This is not an extract of exceptional merit. Beauties abound in the tiny volume. Listen to this simple "Alas!"

"A little thought of doubtful kin  
Came housed himself my heart within,  
And spied about, and furled his wings,  
And tried my heart's long silent strings,

And to the sound he wakened there  
I sang a song upon the air;

A song, and songs, and ever more,  
I never sang so sweet before:

Until a whisper came and stayed  
The sweetest songs I ever made,

And told me, 'twas a very sin  
Had made himself so snug within!

And so I took that busy sprite,  
That was my helper and delight,

And drove him far before my fears  
And cleansed his dwelling with my tears.

But since I turned him out of door  
I sing my happy songs no more."

We will make an end by saying that he is a foolish niggard who will shut his purse to the claims of this short volume of natural song.

*Francis Drake. A Tragedy of the Sea.* By S. Weir-Mitchell. (Gay & Bird.) The story of Drake and Doughty makes, at the masterful touch of Dr. Weir-Mitchell, a very vivid dramatic poem. Drake, pressing on at all hazards, determined to be the prime figure of the fleet, sorrowing for his friend's treachery, yet strong enough to wound his own love, is finely imagined, and as finely presented. Drake, with all his cool delays and whistling of pastorals on Devon greens, was yet a man of grip and instance; and the writer of this play contrives to bring clearly before us both the rough and the smooth of the character. Doughty, too, scholar, gentleman, traitor, and hero, is made very plain to us, and at the end (a final scene that would suit the genius of Robert Louis Stevenson) his noble choice wins our sympathy. He is not content to snatch at straws. A cup of wine with his fellows, the offices of a priest, a sailor's goodbye, and then a steady march to the block—why, these are qualities of true nobility, and go some long way to redeem earlier errors! *Francis Drake* is a performance of which Dr. Mitchell may well be proud. In many instances the conversation is effective to the uttermost, and some of the images are greatly good. It is not easy to quote. It is easy, though, to advise readers of the ACADEMY to be off to their booksellers. And this we do.

*The Mother, and other Poems.* By S. Weir-Mitchell. (Gay & Bird.) It seems to us that Dr. Mitchell has approached nearer to success with his *Francis Drake* than with *The Mother, and other Poems*. In this book of various verses he starts so well with "The Mother" that we hardly wonder when we discover that he has

declined from the standard he himself set up. Those who read the forceful and stirring lines in which a mother's rebellious heart expresses its sense of desolation will surely be swift to admit the glow of the feeling, and the finished craft of the writer. It must be hard for a man to imagine a bereaved woman's sensations, but this poem almost convinces us that such a feat is not only possible, but that it has been accomplished. "Responsibility" perhaps owes a little to Browning, though what imitation there is has nothing of slavish in it. This one flaw removed, the poem would be remarkable; in any case it is distinctly more than notable, and, once read, clamors for a fresh perusal. The sonnets do not move us much, and in the "Wreck of the Emmeline" there is a good deal that seems to suit but ill the characters of the story. Is it at all likely that an uncouth son of the sea would deliver himself of an image such as is contained in the following verse?

"Says Bill, 'Tain't nat'ral, that big moon  
Ed be so quiet, them stars that bright,  
A-p'intin' down from the big old roof,  
As they might be icicles tipt with light.'"

Of course poetry may walk about in sea-boots and a Sou'-wester, but the inspiration would be of the simplest sort; and such a subtle comparison as Dr. Mitchell puts into the mouth of his rough wrecker surely belongs to a more refined imagination. But if the ballad is open to hostile criticism, a lyric such as this stirs anything but unkindness in us.

"Good-night, Good-night, Ah, good the night  
That wraps thee in its silver light.  
Good-night. No night is good for me  
That does not hold a thought of thee.  
Good-night.

"Good-night. Be every night as sweet  
As that which made our love complete,  
Till that last night when death shall be  
One brief 'Good-night' for thee and me.  
Good-night."

*Susan. A Poem of Degrees.* (Reeves & Turner.) It appears from a prefatory note that in the year 1800 a gentleman of old family, living in Piedmont, married one of his own servants. Not seldom, under these circumstances, household matters go askew; the wife becomes arrogant, and the husband is brought to misery a score of times daily from her open exhibition of ignorance. Not so in the case of the gentleman of Piedmont. Rosa, his wife, still loved to think of him as a master indeed; she walked behind him to church; to her kinsfolk she continued an equal—she would not be called Signora. The anonymous author of *Susan* has made out of this pretty story an English pastoral, emphasising, for the encouragement of adventurous gentlemen, the natural abasement of the servant-wife. The author had a great opportunity, but he has failed to use it to the uttermost. The relation is simply and pleasantly done, and now and again there are passages of true force and poetry; but on the whole the force is more abundant than the poetry. We candidly confess that, reading this poem a second time, we found more beauties hidden away than we, at our first perusal, believed to exist. There are two jokes whose absence would be grateful, and we should like to protest against such a line as this:

"How she was drest or how she did her hair."

The long procession of monosyllables is tiresome, and the frequent repetition of a certain letter discordant.

NORMAN GALE.

## NOTES AND NEWS.

THE early English Text Society will issue next week, as its one-hundred-and-fourth publication, Part I. of *The Exeter Book*, edited by Mr. Israel Gollancz. This is an anthology of Anglo-Saxon poetry contained in a MS., which was presented to Exeter Cathedral by Leofric, first Bishop of Exeter (1050-1071), and which is still in the possession of the dean and chapter. The forthcoming part will contain all the longer poems, including Cynewulf's "Christ," "Saint Guthlac," "The Phoenix," and "Saint Juliana." Notes, introductions, indices, &c., are reserved for another Part. Mr. Gollancz has based his text upon a careful examination of the MS., pointing out in footnotes every variation adopted. He also gives a translation on the opposite page.

THE lecture on "The Imaginative Faculty," recently delivered at the Royal Institution by Mr. Beerbohm Tree, will be published immediately by Messrs. Elkin Mathews & John Lane, with a portrait of Mr. Tree, from a drawing by the Marchioness of Granby. Mr. Tree will repeat his lecture on Monday next before the Oxford Union.

MR. OSCAR WILDE's plays are also announced for publication by the same firm. The first to appear will be *Lady Windermere's Fan*, which is now in the press. A specially designed title-page and cover for each of the plays, by Mr. C. H. Shannon, will add to the attractiveness of this edition, which is limited in number.

THE next volume of the Badminton Library, to be published early in the present summer, will be *Swimming*, written by Messrs. Archibald Sinclair and William Henry, joint hon. secretaries of the Life Saving Society, with illustrations by Mr. S. T. Dadd and from photographs.

THE story which Mr. F. C. Selous has written of his experiences of pioneering and sport in South Africa (chiefly in Mashonaland) during the last thirteen years will be published in the autumn by Messrs. Simpkin, Marshall & Co. The book will be illustrated with fifteen full-page engravings by Messrs. C. Whympere, Lodge, Wolf, and others.

MESSRS. WILLIAMS & NORGATE will publish in a few weeks a Life of the Rev. Rodolph Safford, at one time well known among Roman Catholics as the author of the popular manual *The Crown of Jesus*, and as an able and devoted missionary. In 1872 he left the Church on the promulgation of the decree of Papal Infallibility, and joined the Unitarian ministry, in which he continued till his death in 1891. The story is told by an old friend, who was intimate with him both when a Dominican and when a minister; but the account of the mental trials which led to his change of faith is given for the most part in his own words, by means of correspondence chiefly with Dr. Martineau, which has been put at the writer's disposal.

MR. R. L. STEVENSON's new work, entitled *Catriona*, will be published by Messrs. Cassell & Co. during the course of next month.

MESSRS. LONGMANS announce the following novels as in the press: *Montezuma's Daughter*, by Mr. H. Rider Haggard, with illustrations by Mr. Maurice Grieffenhagen; *What Necessity Knows*, by Miss L. Dougall, in three volumes; *Sweetheart Gwen: a Welsh Idyll*, by Mr. W. Tirebuck; and *Mr. Tommy Dove, and other Stories*, by Mrs. Margaret Deland.

AMONG the new volumes of poetry to be published this season, Mr. Elliot Stock announces *Verses*, by Dora Sigerson.

MICHAEL FIELD's new volume of verse, *Underneath the Bough*, of which the limited edition was sold on publication, will, we

hear, probably be reissued in a revised and "decreased" form in a few weeks.

A BOOK entitled *Wedding Bells: Prince George and Princess May*, with glimpses of royal weddings, by the Rev. Charles Bullock, will be issued immediately by "Home Words" Publishing Office.

MESSRS. CASSELL & Co. have arranged to publish a series of copyright novels, in monthly volumes, at one shilling each. The first of the series will be issued this month.

A CHEAP edition of Annie S. Swan's *Alder-ayde* is announced for publication on June 15 by Messrs. Oliphant, Anderson, and Ferrier, in their series of "Pocket Novels," to be followed by *The Kidnappers*, by Mr. George G. Green, and *Sons of the Croft*, by Mr. P. Hay Hunter.

AMONG the articles to appear in the forthcoming issue of the *Religious Review of Reviews* will be: "The Future of the Scotch Establishment," by A. P.; "The National Church," by the late Archbishop Thomson; and "A Memorable Demonstration," by G. H. F. Nye.

MESSRS. T. & A. CONSTABLE, of the Edinburgh University Press, have admitted as a partner Mr. John Ayling, who has been connected with the firm for several years.

IT has been decided to transfer the headquarters of the English Dialect Society to Oxford, where Prof. Joseph Wright will assume the honorary secretaryship, and the Rev. A. L. Mayhew will act as treasurer. The society has been in existence for twenty years. During the first two years, 1873 and 1874, the headquarters were at Cambridge; and since then they have been at Manchester.

THE second annual dinner of the Japan Society will be held on Tuesday, June 27, in the Whitehall Rooms of the Hôtel Métropole, the president, Viscount Kowasé, the Japanese Minister, in the chair. The health of the Emperor of Japan will be drunk in Japanese sake, specially imported. An orchestra will play, during and after dinner, a selection of music, including several Japanese airs. Every lady and gentleman present will receive a Japanese basket (*take-kago*), containing Kioto confectionery (*hi-gwashi*), imported for the occasion. The menu and name cards will be of Japanese design, specially prepared by a Tokio artist and printed in colours in Japan.

AT the meeting of the Ethical Society, to be held on Sunday next, June 11, at 7.30 p.m., in Essex Hall, Strand, Mr. Stepniak will give a lecture on "Tolstoi." The lecture will be followed by a discussion.

THE following is the result of the votes received by the *Revue Blanche* from 764 readers in reply to a request for a list of the twenty-five best authors: Victor Hugo (616), Molière (563), Shakspere (476), Racine (475), La Fontaine (426), Musset (426), Corneille (400), Goethe (393), Voltaire (388), Pascal (373), Lamartine (352), Homer (346), The Bible (331), Montaigne (300), Cervantes (288), Michelet (282), Balzac (256), Dante (246), Renan (246), La Bruyère (245), Flaubert (240), Bossuet (239), Rabelais (237), A. Daudet (214), Virgil (207). Immediately following came the names of Zola, Taine, and Thomas à Kempis.

## UNIVERSITY JOTTINGS.

PROF. WILLIAM WALLACE, Whyte's professor of moral philosophy at Oxford, has been appointed to deliver the next course of Gifford Lectures in the university of Glasgow, in succession to Principal Caird.

AMONG those upon whom the University of Durham proposes to confer the honorary degree

of D.C.L. on June 20 is the Rev. C. J. Robinson, author of a *History of the Mansions of Herefordshire*, and of the *Registers of Merchant Taylors School*.

THE official list of those on whom honorary degrees will be conferred at Oxford includes the name of Sir J. B. Lawes, in addition to those mentioned in the ACADEMY of last week. Dr. Liddell will also be present to receive the honour which it was proposed to give him last year.

THE Rev. Dr. Charles H. H. Wright has been appointed Grinfield Lecturer in the Septuagint at Oxford, for a term of two years, in succession to the Rev. W. Eustace Daniel.

MR. H. Y. OLDHAM, of Jesus College, Oxford, has been appointed university lecturer in geography at Cambridge for a term of five years, in succession to Mr. Buchanan.

PROF. JAMES BRYCE—who some time ago announced his intention of resigning the regius chair of civil law at Oxford, which he has filled since 1870—was to deliver a valedictory public lecture to-day (Saturday) in the hall of Oriel College. On the same day, Mr. Arthur Evans was also to give a public lecture, in the Ashmolean Museum, on "Early Cave Burials in Liguria."

SIR FREDERICK POLLOCK, Corpus Christi professor of jurisprudence at Oxford, announces a public lecture for Saturday, June 17, upon "The Domesday of Devonshire."

IN Convocation at Oxford on Tuesday it was unanimously resolved that the spire of St. Mary's Church should be repaired at the cost of the University; and also—after several designs had received inadequate support—it was resolved, by a majority of 123 votes to 13, that the duty of selecting a design should be referred afresh to a delegacy of nine.

So far as we can presume to interpret the result, this must be considered a triumph for Prof. Case, who has been fighting single-handed as a layman against the professional architects. His case is presented in a glorified pamphlet of demy-quarto size, entitled *St. Mary's Clusters* (Parker). In this, he not only traces the history of the steeple and its pinnacles from all available documentary evidence, but also boldly discusses the subject of Decorated Gothic, in the light of a comparison with the cathedrals of Lichfield, Salisbury, and Peterborough. The work is made interesting and permanently valuable by abundance of illustrations, reproduced from ancient maps and drawings, not omitting the famous Oxford crown of Charles I.

IN Convocation at Oxford next Tuesday, it will be proposed to confer the degree of M.A., *honoris causa*, upon Dr. W. B. Benham, the Aldrichian demonstrator.

THE widow of the late Richard Shute, of Christ Church—who won the Conington prize with an essay on "The History of the Process by which the Aristotelian Writings arrived at their Present Form" (posthumously published, 1888)—has given £2500 to the University of Oxford, for the foundation of a scholarship and exhibitions, to be awarded to Non-Collegiate students in need of assistance.

WE observe, among the names in the mediaeval and modern languages tripos, the daughters of Prof. Skeat, Prof. Earle, and the Rev. Stopford Brooke—all students of Newnham.

THE board of Indian Civil Service Studies at Cambridge—which has hitherto concerned itself only with selected candidates—has now resolved to recognise certain lectures for candidates for the open competition. Under this arrangement, Mr. H. Morse Stephens will give courses



on modern European history and political science, and Mr. I. Gollancz a general course on the English literature of the seventeenth century.

The thanks of the University of Cambridge have been voted to Sir Walter L. Bullar, for his numerous and valuable gifts to the Museum of Zoology during the past twenty years.

PROF. MAX MÜLLER, who is at present on a visit to Constantinople, where his son is secretary to the British embassy, has been received by the Sultan, who conferred on him the order of the Medjidieh of the first class, and also allowed him to inspect his new private library and museum.

## ORIGINAL VERSE.

IN JUNE.

I WAKE with the flowers that will watch out the night,  
Yellow and white,  
In the midsummer twilights over the land  
For the dawn at hand  
From the secret and silent regions of birth  
To come on earth.  
You shall find me early and leave me late,  
I can always wait,  
As sure as that summer and sun will disclose  
The heart of the rose,  
With the brooding passion of poet or bird  
Till life be stirred  
In the formless thought, in the eggs of blue,  
And love in you.  
Oh, the shy delight of the rosebud's red!  
Oh, the word unsaid!

K. B.

## MAGAZINES AND REVIEWS.

Two of the June magazines have articles upon the Gospel of Peter. In the *Nineteenth Century*, Dr. James Martineau prints what we presume to be the authoritative version of his lecture, briefly summarised in the *ACADEMY* of May 20. The subject is treated mainly as throwing light upon the spirit of the time at which it must have been written (*circa* 130), and upon the historical origin of the Canon. Though with regard to the latter question, Dr. Martineau contents himself with concluding—in company with Pasteur Lods—that the new fragment affords no fresh evidence for the early existence of the Fourth Gospel. On p. 911, it is not quite accurate to say that “the exceptional word *λαχμός*” is “used in the Fourth Gospel.” John (xix. 24) does, indeed, use the verb *λαχόμενος*; but, like the Synoptics, he uses only the noun *καλῆρος*. It is, indeed, as Dr. Martineau himself remarks (*post* p. 923) this very appearance of the noun *λαχμός*, which is one of the strongest indications that Justin Martyr was acquainted with the new Gospel. The other article, in the *Contemporary*, is written by Dr. E. J. Dillon—a new name to us. Its principal object is to maintain that a fragment of the Sayings of the Lord is to be found in the Rainer Papyrus at Vienna; and that this is the Primitive Gospel, from which both Mark and Peter are directly descended, in the same degree of relationship.

The *Expositor* for June opens with an interesting and suggestive article by Prof. Sanday on some points in Ramsay's “The Church in the Roman Empire.” The Bishop of Bath and Wells begins an examination of the chronology of Ezra ii. and iv. 6-23. Prof. Bruce continues his valuable papers on St. Paul's theology; Prof. Milligan continues his discussion of Heb. vi. 4-6; and Mr. W. C. Allen proceeds with his dissection of the latest Aramaic Gospel theory. Mr. Bird sends a note on Gal. v. 8.

## COLERIDGEIANA.

II.

Dublin: June, 1893.

(7) COMMENTING upon a note [“The expression ‘green radiance’ is borrowed from Mr. Wordsworth, a Poet whose,” &c.] appended by Coleridge in the editions of 1796-97 to the description of the glow-worm in the first stanza of the “Lines written at Shurton Bars,” Mr. J. Dykes Campbell observes:

“Coleridge did not quote the passage in Wordsworth's poem in which he found ‘green radiance’—did not even name the poem. The lines were from *An Evening Walk* (1793)—the characters are a vagrant woman and her children. [Here follow the lines.] Coleridge's praise did not deter Wordsworth from altering the passage, and the ‘green radiance’ never shone but in the *Evening Walk* of 1793 and in Coleridge's note.”

It would be manifestly unfair to demand from Mr. Campbell an acquaintance with the ever-shifting text of Wordsworth as extensive and accurate as that he displays with the text of Coleridge—his special study. But in this place he seems to go somewhat out of his way to make a statement regarding Wordsworth's text, which a simple reference to Prof. Knight's Edition of the Poems (vol. i., p. 20, note 5) would have shown to be erroneous. It is not true that “the ‘green radiance’ never shone but in the *Evening Walk* of 1793 and in Coleridge's note,” for that expression reappears in the edition of 1820, and again in those of 1827 and 1832; and it is only with the appearance of the stereotyped edition of 1836-37 that it gives place to the variation retained in all subsequent editions. This circumstance altogether deprives Mr. Campbell's observation of its force. For most assuredly Wordsworth could hardly have been expected, when revising the *Evening Walk* in 1835, to bear in mind words of approval printed by Coleridge in a note to one of his (S. T. C.'s) own poems nearly forty years before. It is pleasant to be able to refer to a passage where Prof. Knight has given a strictly accurate record of the history of Wordsworth's text.

(8) SARA COLERIDGE'S BIRTHDAY.—Mr. Campbell writes (*Introd.* p. lxii.):

“On December 24 Coleridge and Wedgwood called at Dove Cottage on their way to Greta Hall, when Coleridge learnt from the Wordsworths that a daughter had been born to him that morning.”

and he refers to “Miss Wordsworth's Journals” as his authority for this statement. What Dorothy Wordsworth really says is:—

“24th December.—Christmas Eve . . . Coleridge came this morning with Wedgwood . . . We had to tell him of the birth of his little girl, born yesterday morning at six o'clock.”

(The italics are ours). Thus, according to Dorothy Wordsworth, the birthday was December 23. But Sara Coleridge herself (Autobiographical letter to her daughter, 1851) says that she was born on Wednesday, December 22. Most likely the date given by Dorothy Wordsworth is correct. Sara Coleridge was habitually careless about her dates; and in this same letter she gives a wrong date (May 10, 1798) for the birth of her brother Berkeley (born May 14, 1798: see *Estlin Letters*).

(9) DATES OF THE GRASMERE JOURNAL.—One or two erroneous dates in Mr. Campbell's Introduction are chargeable, not to him but to Dorothy Wordsworth, whose Grasmere Journal fairly bristles with mistakes of this nature, not one of which (strange to say) has been pointed out by the editor of the journal, Prof. Knight. Thus, on page fifty-three of the Introduction “from the 1st July until the 24th” must be corrected to “from the 29th June until the 24th July”; and on the following page “[July] 23” should be “24.” These are

trifling errors, no doubt; but it is well that they should be corrected, while, at the same time, one should note carefully the source from which they arise. Whatever may have been the reason, there occur in the Grasmere Journal several groups of wrong date-entries, each terminated sooner or later by the insertion of a correct date. Thus on pp. 268-9 of Knight's *Life of Wordsworth*, vol. i., we find a series of five dates—from Monday, August 16 to Sunday, August 29 inclusive—wrong from first to last, but immediately followed by the correct entry, “Monday morning, 1st September.” Again, on pp. 347-9 of the same volume, we find another series of five incorrect dates—beginning with Tuesday, July 26 (should be 27), and ending with Sunday morning, July 31 (should be August 1); after which we find, on p. 350, the correct date Sunday, August 29, 1802. The neglecting to point out these irregularities in the dating of the Diary is but one of many instances of carelessness on the part of the compiler of the Life.

T. HUTCHINSON.

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

- ARULLANI, V. A. *Lirica e Lirici nel settecento*. Turin: Loescher. 4 fr.  
BORMANN, G. Hans Volkmar. *Die Geschichte e. Künstlers*. Berlin: Bibliographisches Bureau. 4 M.  
CHABROL, U. *Rades d'apes (1870-1871): armée de Bretagne*. Paris: Victor-Havard. 3 fr. 50 c.  
COLLIS, J. *Uebersetzungen ü. Goethes Faust in seiner ältesten Gestalt. II. Die satir. Scenen*. Leipzig: Fock. 1 M. 50 Pf.  
DESJARDINS, Arthur. *Questions sociales et politiques*. Paris: Plon. 7 fr. 50 c.  
FORSCHUNGEN ZUR KULTUR- u. LITERATURGESCHICHTE BAYERNS. Hrg. v. K. v. Reinhardtstötter. 1. Buch. München: Franz. 6 M.  
HASSAN, V. *Die Wahrheit ü. Emin Pascha, die ägyptische Äquatorialprovinz u. den Sudan, 1. Tl. Emin Pascha die Äquatorial-Provinz u. der Mahdismus*. Berlin: Reimer. 3 M. 50 Pf.  
HUGEL, G. W. F. *Kritik der Verfassung Deutschlands. Aus dem handschriftl. Nachlasse d. Verf. hrg. v. C. Mollat*. Cassel: Fischer. 4 M.  
HERRMANN, M. *Albrecht v. Eyb u. die Frühzeit des deutschen Humanismus*. Berlin: Weidmann. 10 M.  
LEGOUVÉ, E. *Epis et Bleuets: études et souvenirs*. Paris: Hetzel. 3 fr.  
MÜLLER, W. *Beiträge zur Volkskunde der Deutschen in Mähren*. Wien: Graeser. 4 M.  
PARIGOT, H. *Le Théâtre d'hier*. Paris: Lecène. 3 fr. 50 c.  
PELLISSIER, A. *Les Chefs-d'œuvre de l'art moderne*. Paris: Renouard. 6 fr.  
REMY, N. *Culturstudien ü. das Judenthum*. Berlin: Duncker. 5 M.  
SCHERER, W. *Kleine Schriften*. Hrg. v. K. Burdach u. E. Schmidt. Berlin: Weidmann. 23 M.  
SCHROEDER, R. *Die deutsche Kaisersage u. die Wiedergeburt des Deutschen Reiches*. Heidelberg: Winter. 1 M. 80 Pf.  
SÉAILLES, G. *Léonard de Vinci: l'artiste et le savant (1452-1519)*. Paris: Perrin. 7 fr. 50 c.  
SEITZ, F. *San Francesco in Rimini*. Berlin: Ernst. 12 M.  
TREDE, W. *Capri, die Perle des Mittelmeeres*. Hamburg: Grise. 15 M.  
VERLY, Albert. *Le Général Boulanger et la conspiration monarchique*. Paris: Ollendorff. 3 fr. 50 c.

## THEOLOGY, ETC.

- BAERTSCH, B. *Das Heiligtums-Gesetz Lev. xvii.—xxvi. Eine historisch-krit. Untersuchung*. Erfurt: Götter. 4 M.  
CORPUS SCRIPTORUM ECCLESIASTICORUM LATINORUM. Vol. XXVII. L. C. P. *Lactanti opera omnia*. Partis II. fasc. II. Ed. S. Brandt. Leipzig: Freytag. 6 M. 40 Pf.  
STEINMEYER, F. L. *Beiträge zum Verständnis des johanischen Evangeliums*. VIII. Berlin: Wiegand. 2 M.

## HISTORY.

- BERTIN, Georges. *Joseph Bonaparte en Amérique 1815-1832*. Paris: Nouvelle Revue. 3 fr. 50 c.  
GESCHICHTSQUELLEN DER PROV. SACHSEN. Urkundenbuch d. Klosters Pforta. 1. Halbbd. (1132 bis 1200). Bearb. v. P. Boehme. Halle: Hendel. 7 M.  
LENOTRE, G. *La Guillotine et les exécuteurs des arrêts criminels pendant la Révolution*. Paris: Perrin. 7 fr. 50 c.  
LOSSEN, M. *Der Magdeburger Sessionsstreit auf dem Ausburger Reichstag v. 1682*. München: Franz. 1 M. 40 Pf.

## PHYSICAL SCIENCE AND PHILOSOPHY.

- GERGENHAUER, L. *Arithmetische Untersuchungen*. Leipzig: Freytag. 2 M. 40 Pf.  
GRUBER, H. *Im Reiche d. Lichtes. Sonnen, Zodiakallichte, Kometen, Dämmerungslicht-Pyramiden nach den ältesten ägypt. Quellen*. Braunschweig: Westermann. 8 M.  
NÄGELI, C. v. *Ueb. oligodynamische Erscheinungen in lebenden Zellen*. Basel: Georg. 2 M. 80 Pf.  
NORDEN, E. *Beiträge zur Geschichte der griechischen Philosophie*. Leipzig: Teubner. 2 M. 40 Pf.

POHLIG, H. E. *Elephantenhöhle* Siciliens. München: Franz. 2 M. 80 Pf.  
 SCHLIER, F. *Scholia Terentiana*. Leipzig: Teubner. 2 M.  
 SCHMIDT, O. E. *Der Briefwechsel des M. Tullius Cicero von seinem Prokonsulat in Cilicien bis zu Caesars Ermordung*. Leipzig: Teubner. 12 M.

## PHILOLOGY, ETC.

BODENSTEINER, E. *Szenische Fragen über den Ort des Auftretens u. Abgehens v. Schauspielern u. Chor im griechischen Drama*. Leipzig: Teubner. 4 M.  
 BRUGMANN, K. *Grundriss der vergleichenden Grammatik der indogermanischen Sprachen*. Indices. Strassburg: Trübner. 6 M.  
 BÜTTNER, R. *Porcius Licinus u. der litterarische Kreis d. Q. Lutatius Catulus*. Leipzig: Teubner. 5 M.  
 CICERO, M. *epistularum libri XVI.* editit L. Mendelssohn. Accessunt tabulae chronologicae ab Ae. Koerner et O. E. Schmidt confectione. Leipzig: Teubner. 12 M.  
 GUTSCHMID, A. v. *Kleine Schriften*. Hrg. v. F. Rühl. 4. Bd. Leipzig: Teubner. 30 M.  
 HEIM, R. *Incantamenta magica graeca latina*. Leipzig: Teubner. 2 M. 80 Pf.  
 HERAEUS, W. *Spicilegium criticum in Valerio Maximo eiusque epitomatoribus*. Leipzig: Teubner. 1 M. 60 Pf.  
 HERBST, L. *Zu Thukydides. Erklärungen u. Wiederherstellungen*. 2. Reihe. Buch V.—VIII. Leipzig: Teubner. 3 M. 60 Pf.  
 HORATI FLACCI, Q. *sermonum et epistularum libri*. Mit Anmerkungen v. L. Mueller. 2. Thl. Episteln. Leipzig: Freytag. 8 M.  
 HORN, F. *Platonstudien*. Leipzig: Freytag. 6 M.  
 HORN, P. *Grundriss der neuereischen Etymologie*. Strassburg: Trübner. 15 M.  
 JERP, L. *Zur Geschichte der Lehre v. den Redetheilen bei den lateinischen Grammatikern*. Leipzig: Teubner. 8 M.  
 LA ROCHE, J. *Homerische Untersuchungen*. 2. Thl. Leipzig: Teubner. 5 M.  
 MEYER, G. *Essays u. Studien zur Sprachgeschichte u. Volkskunde*. 2. Bd. Strassburg: Trübner. 6 M.  
 TERTZ, F. *Die kolometrie in den cantica der Antigone d. Sophokles*. Bremerhaven: Möcker. 1 M. 20 Pf.  
 THIEL, G. *Hermagoras. Ein Beitrag zur Geschichte der Rhetorik*. Strassburg: Trübner. 6 M.

## CORRESPONDENCE.

## ENGLISH NEGLECT OF PORTUGUESE LITERATURE.

Bowden: May 20, 1893

I should like, through the medium of the ACADEMY, to put the question: Why is the study of Portuguese literature neglected in England at a time when so much real interest is taken in all that concerns the literary evolution of foreign countries?

To one who has for years studied that rich literature, from the *Romanceiros* and *Cancioneiros* down to the latest productions of João de Deus and Eça de Queiroz, it is a matter for regret, as well as astonishment, that the literatures of Russia and the Scandinavian peoples should be given the preference as subjects of reading and research.

I know, of course, that it is an article of faith with most Englishmen that Portugal possesses no author of the first rank except Camões; and yet how absurd such an opinion is! As well might it be said that England has produced no great poet with the exception of Shakspeare. Camões does, indeed, rise superior to the rest of his fellow-countrymen, but he by no means exhausts the list of their great writers; and to be convinced of this it is sufficient to glance at two centuries only of Portuguese literature—the sixteenth and the nineteenth.

After a mere enumeration of the products of the former period, it must needs be confessed that Portugal has, so far as quality is concerned, no reason to dread comparison with the Italy of the Renaissance or the England of Elizabeth. For in the sixteenth century Camões, as an epic poet, had no superior, as Tasso himself confessed in his "Veglie," while, as far as his lyrics are concerned, he still ranks as one of the seven or eight great sonneteers of the world. Next we have Barros, who, as an historian, using the word in the modern sense, may fairly claim to have outdistanced his Italian contemporaries, and whose prose is, at the same time, the best in the language. In Gil Vicente Portugal had its Rabelais, in Goes its Erasmus, in André de Resende an antiquary notable even in the age that saw the Classical Revival, and, finally, in Bernardim Ribeiro the last of the Troubadours. And then what of

Mendes Pinto, author of the most delightful book of travels of the time, the book we are accustomed to place next to that of Marco Polo on our library shelves. What again of the *Historia Tragico-Maritima*, a collection of narratives that reveal the true Celtic character of the Portuguese race, with its sweet melancholy, its dreamy mysticism, and its fatalistic tendencies?

But let us change the scene to the present century, in which three names stand prominently forth—those of Almeida Garrett, Anthero de Quental, and João de Deus. Of the initiator of the Romantic movement, all that need be said is, that in a century in which few great dramatists have arisen he produced the *Frei Luiz de Sousa*, and that in the *Folhas Caídas* he showed himself worthy to rank beside the giants of his age—Byron, Victor Hugo, and Leopardi. Of Quental the philosopher mystic, Dr. Storck, his German translator, has much to say; and no doubt our critics will in time, with their usual submissiveness to the dicta of their cousins, accept his verdict. Of João de Deus it is difficult to speak without saying what must appear incredible to Englishmen in their blissful ignorance of Portuguese literature and their belief that no good thing, except port wine, can come out of such a moribund country. Nevertheless, the Algarvian is, without doubt, the greatest lyric poet now living, or, in the words of Signor Canini, "il primo poeta d'amore non solo del Portogallo, ma di tutta Europa." Again, in the realm of romance, that all-absorbing topic of these latter days, the "Garden of Europe" has produced some works not inferior in quality to the masterpieces of Spain, England, or even France, and *As Pupillas* of Julio Diniz calls loudly for a translator, of which let Mr. Heinemann take notice.

The English neglect of which I complain is strange, seeing that both France and Germany have translated many of the Portuguese classics, while Italians, such as Monaci and Molteni, have edited two of the principal *Cancioneiros*. I must, I fear, then, close this letter as I began it, with a query, and ask the why and wherefore of a fact which no one will deny.

EDGAR PRESTAGE.

## SHAKSPEARE'S PRONUNCIATION OF DUNSINANE.

West Brighton: June 5, 1893.

I have read two letters in successive numbers of the ACADEMY by Mr. B. Dawson, commenting on my remark in the ACADEMY (of April 1) concerning Shakspeare's pronunciation of this proper name. Need I explain that I did not mean to assert, as Mr. Dawson appears to suppose I did, that Shakspeare was in the habit of varying his pronunciation of proper names according to fancy? That he did vary it in this instance, however, "to suit his verse," I still believe, even after reading your correspondent's letters, the second of which is certainly interesting and worthy of consideration.

But in my letter to the ACADEMY I particularly said that such liberties with the usual pronunciation of words ought to be taken sparingly: though I justified an occasional variation, such as occurs in some of our best poetry, the old ballads, and, I might have added, in Spenser. I alluded also, in passing, to this instance of Dunsinane in Shakspeare. That the reading may be corrupt is, of course, open to anyone to maintain, if he wishes to do so. But there is surely no evidence for that at all, except what I must regard as a somewhat pedantic fuss made by some people over a word. It was like Pope to want the line altered as he suggested. His emendation has

doubtless a more grandiose sound, and the beat is thus made more mechanically monotonous; but then that sort of thing is not much in Shakspeare's way. It was the polite and ingenious Mr. Waller who first taught us all to write "correctly" in neat French couplets. The Apparition's lines are not incomplete; Macbeth breaks into and runs on with them. But Waller was the inventor, Voltaire tells us, of sweetness in versification, the art of liquid numbers; so that the "barbarian" Shakspeare was "not in it." But if Pope's emendation and our present reading are both wrong, how does Mr. Dawson propose to get the rhyme which even Shakspeare, "master of language" as he might be, could hardly do without in that particular place, one suspects? I admit, however, the ingenuity with which your correspondent has discovered other possible reasons which might have justified Shakspeare in departing from his normal pronunciation of Dunsinane. And he is quite right to point out that *Dunsinnan*, after all, is the Scotch accentuation. I seem to remember that Mr. Rossetti in one of his poems has Haymarket instead of Haymarket. Perhaps recondate reasons might be discovered for that variation, if only we looked long enough, and it were worth while. But Mr. Dawson misunderstands me. I do not mean that Shakspeare could not have got the metrical effect he wanted in any other way than by "playing this trick," as Mr. Dawson puts it—only that in this instance he, of his own free royal will and pleasure, chose to get his metrical effect in this way. As a matter of fact, when all is said, however annoying it may be to a critic, Shakspeare does appear to have got the metrical effect he wanted just so, and not otherwise.

I have observed that, when a critic does not like a passage in Shakspeare, he invariably saddles it on some unfortunate contemporary of "The Bard," which is well meant, as they say at cricket, though often unwise, so far as Shakspeare is concerned, and rather rough upon the contemporary. But the funniest instance of this is, surely, to suggest depriving the Bard of a particularly fine Shakspearian passage, only because the critic is sure that Shakspeare could never have been base enough to vary his pronunciation of this annoying word Dunsinane "to suit his verse"! Yet that is one of the many alternative suggestions (which cannot well all be true) put forth by your correspondent to relieve his feelings. Did the collaborator cut in just here at this speech of the Third Apparition with this vile word, and then go away? Or did he, with the incantation of the Witches just before it, weird and wonderful, and the magnificent visionary soliloquy of Macbeth, when the shadows of the eight kings pass, just after? Why, the scholarly critic won't leave poor Shakspeare a rag to cover himself with, if we are to attend to all his suggestions!

RODEN NOEL.

Edinburgh: June 3, 1893.

Referring to the discussion in these columns with regard to Shakspeare's pronunciation of "Dunsinane" or "Dunsinnan," I beg to point out that in Wyntoun's metrical *Chronicle of Scotland* ("completed about the year 1426," says David Laing) the two pronunciations are indifferently used. The word occurs five times in Wyntoun's story of Macbeth (in lines 1963, 2001, 2034, 2214, and 2219 of Chap. xviii., Book VI. of the *Chronicle*); and out of the five times it is thrice "Dunsinane," and twice "Dunsinnan." Wyntoun, being resident within twenty miles of the hill, was no doubt familiar with the local pronunciation of the name (which at the present day is "Dunsinnan"), and merely shifted the accent at his own pleasure to suit his verse. Whether Shakspeare followed a similar course, quite



independently, or whether he knew of Wynn-toun's *Chronicle*, either at first hand or through Holinshed, are matters which I leave to others to determine.

DAVID MACRITCHIE.

#### THE MEMOIRS OF CAPTAIN CARLETON.

Oxford: June 2, 1893.

Colonel Parnell's scepticism about the dinner party of General Stanhope within range of the cannon of a besieged fortress should surely be qualified by the recollection of the more than famous case of Alexander of Parma, in 1582, at the siege of Oudenarde. The combined authority of Bor and Strada is too strong to be set aside, and it will be found in Motley's *Dutch Republic* (p. 866-7, Routledge, 1882). Even if Swift, Defoe, Carleton all lied, which Taubman as quoted (*ACADEMY*, p. 462) renders doubtful, any one of the three may have remembered the incident of King William and Sarsfield before the Boyne.

WM. KEITH LEASK.

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, June 11, 11.15 a.m. Ethical: "The Philosophy of Wagner's *Parafat*," by Dr. Stanton Coit.  
7.30 p.m. Ethical: "Tolstoi," by Mr. Stepiak.  
MONDAY, June 12, 8 p.m. Aristotelian: "The Demarcation of Logic and Psychology," by Mr. S. Alexander.  
8 p.m. Library Association: "The Preservation and Restoration of Bindings," by Mr. John Leighton; "The A.L.A. Index to General Literature," by Mr. James D. Brown; "An Indicator Difficulty in Small Libraries," by Mr. Cecil T. Davis.  
TUESDAY, June 13, 8 p.m. Colonial Institute: "Incidents of a Hunter's Life in South Africa," by Mr. P. C. Selous.  
8.30 p.m. Anthropological Institute: "Deviations from Normal Development among 50,000 Children," by Dr. Francis Warner; "Developmental Aspects of Criminal Anthropology," by Dr. T. S. Clouston; "The Rock Inscriptions of Sinaloa (West Coast of Mexico), and Evidences of their Asiatic Origin," by Mr. Osbert H. Howarth; "The Use of Narcotics by the Nicobar Islanders," by Mr. E. H. Man.  
WEDNESDAY, June 14, 8 p.m. Society of Literature.  
THURSDAY, June 15, 4 p.m. Royal Society.  
8 p.m. Linnean: "The Botany of Mount Kini Balu," by Dr. Stapf; "British Tunicata," II., by Prof. W. A. Herdman; "Description of a New Plant, constituting a New Genus, and provisionally referred to Melastomaceae," by Miss A. L. Smith; "African Species of the Genus *Ficus*," by Mr. Scott Elliot; "Contributions to the Embryology of the Amentiferæ," by Miss M. Benson.  
8 p.m. Chemical: "Contributions to our Knowledge of the Aconite Alkaloids—VI. Conversion of Aconitine into Isaconitine," by Prof. Dunstan and Mr. F. H. Carr; "VII. Modifications of Aconitine Aurichloride," by Prof. Dunstan and Mr. H. A. D. Jovett; "Properties of Strong Solutions," and "The Stereoisomerism of Nitrogen Compounds," by Mr. S. U. Pickering.  
8.30 p.m. Antiquaries.  
8.30 p.m. Historical: "Pilgrimages," by Mr. George Hurst; "The Inquisition of 1517—Inclosures and Evictions," II., by Mr. I. S. Leadam.

#### SCIENCE.

##### A NEW CATALOGUE OF GREEK MSS. IN ITALY.

THE wonderful abundance of MS. material, ancient and modern, that Italy possesses has hitherto been very inadequately catalogued. The great eighteenth century works of Bandini, Zanetti, Pasini, have had few successors. Excessive decentralisation, with consequent subdivision of funds, and, as regards Greek at least, incapacity, have been reasons why a large proportion of the lists that have been made are the work of foreigners. (Even in the last number of the *Centralblatt für Bibliothekswesen* we find an elaborate account of the MSS. of the Missione Urbana at Genoa by Herr A. Eberhard.) In recent years, moreover, changes of Government and the suppression of religious houses have greatly increased the stores of almost every provincial library.

The enterprise, therefore, begun by Signor Emilio Martini, prefect of the Brera Library at Milan, deserves the applause and support of everyone who desires to find these

most varied treasures accessible. In his *Catalogo di Manoscritti greci esistenti nelle biblioteche Italiane*, of which the first fascicolo is lately published by Hoepli of Milan, Signor Martini expresses his intention of putting out lists of all Greek collections in Italy that do not already possess printed catalogues, and of cataloguing additions that have been made to large libraries since the date of their printed catalogue. Such a task can be carried through only by a native of the country, and it must be a satisfaction to all well-wishers of Italian learning that an Italian librarian has undertaken it.

This first instalment contains two important minor libraries—Palermo and Parma—and smaller collections at Pavia, and at the Brera and the Chapter at Milan. Most of the MSS., naturally, are theological; at Parma, however, there are some copies of the classics, including an *Iliad* (collated by the reviewer), Apollonius Rhodius, Euripides, Proclus' Hymns, Strabo, Thucydides. In all of them the student of the history of libraries and religious houses will find abundant fruit, and at Palermo the palaeographer may study a number of specimens of late Greek writing.

Signor Martini's method is painstaking and full: it may even be questioned whether his descriptions are not sometimes over-minute, whether the cataloguer does not usurp the office of the editor. Theologians, however, cannot but be grateful for the care with which the contents of every MS. are indexed.

We may expect before long from Signor Martini catalogues of the libraries of Brescia, Catania, Ferrara, Udine, and of the Vallicelliana at Rome. Let us hope that he will set his hand also to the accretions of the *Laurenziana* and the *Marciana*, and to the *Ambrosiana* in his own city. An equally important but possibly more difficult task is the cataloguing of Italian private libraries.

T. W. A.

#### A NTHROPOLOGICAL JOTTINGS.

DR. E. B. TYLOR, curator of the University Museum at Oxford, has been elected an Associate of the Académie Royale des Sciences de Belgique.

THE last meeting for the present session of the Anthropological Institute will be held on Tuesday next, at 8.20 p.m., in Hanover-square, when the following papers are to be read: "Deviations from Normal Development among 50,000 Children," by Dr. Francis Warner; "Developmental Aspects of Criminal Anthropology," by Dr. T. S. Clouston; "Rock Inscriptions of Sinaloa (West Coast of Africa) and Evidences of their Asiatic Origin," by Mr. Osbert H. Howarth; and "The Use of Narcotics by the Nicobar Islanders," by Mr. E. H. Man.

A STATEMENT having got about that the *Internationales Archiv für Ethnographie* (Leiden: Trap) was to stop, we are glad to hear from the publisher that he has received sufficient promises of support to encourage him to continue this admirable publication, which has already lived through five years. Some slight modifications are to be made—which, we trust, will not involve the abandonment of the coloured plates; and six parts will still be given in each year, for a subscription of £1. The English agents are Messrs. Kegan Paul, Trench, Trübner & Co. Among the articles that will shortly appear, we notice: "Coyote versus Long-tailed Bear," by Zelia Nuttall;

\* An excellent catalogue of the additions to Bandini in the *Laurenziana* was lately made by Sigg. Rostagno and Festa (*Studi italiani di Filologia classica*, Firenze—Roma, 1892).

and "Masks and Weapons of the Torres Straits Islanders," by Prof. A. C. Haddon.

DURING the past winter a new department of anthropology has been opened at the Ghizeh Museum, under the charge of Dr. Fouquet. It consists of two public rooms and a laboratory. Dr. Fouquet is engaged upon a scientific catalogue of the mummies, which will be limited to those of ascertained date and history.

MR. E. J. BRILL, of Leiden, announce an important work on the Industries of the Kaffirs of South-Eastern Africa. The joint authors are Mr. Hendrik P. N. Muller, who has travelled in all parts of Africa, and has brought back from the Cape a collection of objects described as unrivalled; and Mr. Johan F. Snelleman, who has already written upon the ethnography of Sumatra and of Angola. The work, which is published at the subscription price of thirty-seven and a-half francs, will be illustrated with twenty-seven plates, and six pages of music.

WE must confess our disappointment with Dr. J. Beddoe's fifth Rhind Lecture, printed in the current number of the *Scottish Review* (Paisley: Alexander Gardner). In the brief space of twenty-two pages, he disposes of the anthropological history of Spain and Portugal, of Italy, of the Jews, of the Gypsies, and of the British Isles. Within such limitations, nothing more can be expected than a few *aperçus*. Thus, of the Sardinians—whom he is disposed to regard as the purest stock in Europe, being typical of the Mediterranean or Iberian family—he states that the breadth of skull is practically identical with that of the ancient Sards (72.5); that the hair is almost always black; and that the average height of conscripts, at twenty years of age, is only 159 centimeters (5 ft. 2.6 inches). Regarding the Jews, he adopts generally the views of Mr. Joseph Jacobs, with a leaning to the theory of Prof. Sayce, that the frequency of red hair may be due to an admixture with the ancient Amorites. The form of head and face of the Gypsies is, we are told, thoroughly Indian. For the British Isles, special attention is devoted to two representative districts, which Dr. Beddoe has studied on the spot—Pembrokeshire and the Isle of Man. The former "gives us additional evidence of the potency of the Norse and Flemish, and of the Ibero-Gaelic or Irish element, which local names and history suggest." Of thirty-one Manx heads, he says:

"One was distinctly Turanian in type, one belonged to the British bronze race, one was pretty purely Iberian, and one anomalous; one was pretty purely Teutonic, and three more very nearly so, while at least four presented decided Gaelic types; the remaining nineteen were what I have called Scandio-Gaelic."

THE seventh annual report of the American Bureau of Ethnology—which, though dated 1891, has only just reached us—contains a paper of the first importance on "Indian Linguistic Families of America North of Mexico," by Major J. W. Powell, illustrated with a map. This paper embodies not only the author's personal experience, but also the results of the bibliographical researches of Mr. James C. Pilling. It represents the labour of many years, and will long remain the standard authority upon the subject. Major Powell begins with a summary of the existing literature, where the principal names are those of Gallatin, Bancroft, Hale, Dall, and Gatschet. He then proceeds to examine the leading characteristics of the Indian population, both in former times and now; and draws the following conclusions:

"First, the North American Indian tribes, instead of speaking related dialects, originating in a single parent language, in reality speak many languages

belonging to distinct families, which have no apparent unity of origin.

"Second, the Indian population of North America was greatly exaggerated by early writers, and instead of being large, was in reality small, as compared with the vast territory occupied and the abundant food supply; and, furthermore, the population had nowhere augmented sufficiently, except possibly in California, to press upon the food supply.

"Third, although representing a small population, the numerous tribes had overspread North America, and had possessed themselves of all the territory, which, in the case of a great majority of the tribes, was owned in common by the tribe.

"Fourth, prior to the advent of the European, the tribes were probably nearly in a state of equilibrium, and were in the main sedentary; and those tribes which can be said with propriety to have become nomadic, became so only after the advent of the European, and largely as the direct result of the acquisition of the horse and the introduction of firearms.

"Fifth, while agriculture was general among the tribes of the eastern United States, and while it was spreading among western tribes, its products were nowhere sufficient wholly to emancipate the Indian from the hunter state."

Finally, Major Powell gives a list of no less than fifty-eight linguistic families, which he believes to be specifically distinct. Each is accompanied by synonyms of the family names, by an enumeration of the principal tribes included in the family, by a statement of the geographical area occupied, and by an estimate of the numbers. The general results are very clearly shown in the accompanying linguistic map. Many of the so-called families are represented only by small spots of colour, such as the extinct Beothuks of Newfoundland. The western seaboard, from British Columbia to California, exhibits a patchwork of some thirty different tints. The Eskimos are, of course, confined to the extreme north. We are thus left with about seven large families. Of these, by far the most homogeneous is the Algonquian, covering almost the whole of Canada proper, New England, and the Ohio Valley, with one outlying branch in South Carolina, and another in Nebraska. Their total number is put at 95,600, of whom less than 2000 are Delawares. Embedded among them are the Iroquois, surrounding Lakes Erie and Ontario, and occupying large part of Pennsylvania and New York, with a detached offshoot of Cherokees much further south. Their total number is about 43,000. Just about equally numerous are the Sioux or Dakotas (43,400), who occupy the centre of the continent, from the Canadian frontier down to Texas. Akin to them were the Tulelas, in Virginia and Carolina; but the last full-blood Tulela died in 1870. It appears that the word Sioux means "snake" or "enemy"; and Dakota, "friend." Then come the wide-spread Athapascan family (33,000), who occupy Alaska and British Columbia, though everywhere cut off from the sea. They also have some isolated colonies on the Oregon coast, and—we are surprised to learn—include the Apaches and Navajos of the Mexican frontier. There are still 17,000 Navajos on a reservation; but the Apaches are mostly enumerated under the headings of "prisoners," "children," "under military." The Shoshonis or Snakes cover a large area, from Oregon to Texas; but their total number is insignificant. It includes 1598 Comanches. How are the mighty fallen! The Caddoan family, again, is only worth mention because it comprises 824 Pawnees. The Muskogean family, on the other hand, still boasts 10,000 Choctaws, 9000 Creeks, and 2339 Seminoles, though only 200 of the last are to be found in Southern Florida.

The report of the American Bureau of Ethnology contains two other valuable papers on cognate subjects. Mr. W. J. Hoffman describes

at great length, and with abundant illustrations, the Mide-wiwin or Grand Medicine Society of the Ojibwa Indians of Minnesota. It appears that the Mides or Shamans were willing to communicate to him their birch-bark records, because they foresaw that their craft would shortly become extinct. For a similar reason, Mr. James Mooney was able to collect from the Cherokees nearly six hundred religious formulae, written in the alphabetic characters invented for the Cherokee language by Sequoyah in 1821. The subjects of these formulae cover everything pertaining to the daily life and thought of the Indian—medicine, love, hunting, fishing, war, ball-play, witchcraft, and agriculture. In both these cases there can be no doubt that vanishing arts have been fortunately preserved for scientific study. And our obligation is the greater, since the authors have not only deposited the documents in the library of the Bureau of Ethnology, but have also learned and recorded their traditional meaning and use.

WE may mention here another of the series of linguistic bibliographies, published by the American Bureau of Ethnology, which have all been compiled by Mr. James C. Pilling. This is a *Bibliography of the Athapascan Languages*, which include (as mentioned above) the Apache and Navajo, but are to be found for the most part in Western Canada. The authors, therefore, chiefly represented are either French or English missionaries. Among the former, we specially notice Father A. G. Morice, who has constructed a syllabary for the Déné or Tinné language, based upon those of Perrault and Petitot; and among the latter, Bishop Bompas and Archdeacon Kirkby. Though it does not include any subject of such general interest as the list of Eliot's Indian Bibles in the *Bibliography of the Algonquian Languages*, this instalment exhibits the same signs of accurate research and clear method. We know of nothing in England that is worthy of being compared with it from the scientific point of view.

MAJOR F. M. RUNDALL—who recently compiled a *Manual of the Siyin dialect*, spoken in the Northern Chin Hills of Burma—has now issued, as one of the Supplementary Papers of the Royal Geographical Society, an ethnographical study of the Siyin tribe of Chins. He evidently ingratiated himself with the hill-people, and gives a good deal of curious information about their customs and manner of life. But, unfortunately, he does not seem to be aware how closely these resemble those of the neighbouring races on the Assam frontier, of which an excellent description was given in Colonel Lewin's book, *A Fly on the Wheel* (1885).

THE last number of *L'Anthropologie* contains an official report of the eleventh meeting of the International Congress of Prehistoric Archaeology and Anthropology, which was held last August at Moscow. So far as we know, no English representative was present; but Mr. H. H. Risley's anthropometric researches in Northern India were adduced as a fresh argument against the Asiatic origin of the Aryans. The chief feature of the Congress seems to have been the address of Prof. Virchow, in which he reiterated his protest against the views that would look for the ancestry of man in any known simian animal. It was proposed, but not definitely settled, that the next meeting of the congress should be held at Constantinople. Among the other papers in this number are: a rather discursive account of the natives of the Solomon Islands, by Dr. A. Hagen, of the French navy; a study of malformation of the head, caused by artificial treatment formerly practised in the neighbourhood of Toulouse; and an ingenious argument, by M. Théodore Reinach, that the Syrians of Palestine, who are described by

Herodotus as having adopted circumcision from Egypt, were not the Jews, but the Philistines, or perhaps the mixed population who at that time occupied their place.

## CORRESPONDENCE.

THE DATE OF VIKRAMADITYA.

Bombay: May 20, 1893.

Will you allow me to say that no help in fixing the date of Vikramāditya is given by the work quoted by Mr. Johnston in the *ACADEMY* of April 29? The work belongs to the familiar Pāṭṭāvali class, of which several have been published in the *Indian Antiquary* and elsewhere. Where it differs from other works of the class, it is often demonstrably wrong; and, in any case, being a composition of the present century, it cannot be treated seriously as an authority on Indian history.

From Pālaka down to Vikramāditya it follows precisely the same tradition as Merutunga's *Therāvali*, a fourteenth century work, of which a version was published in the *Journal* of the Bombay branch of the Royal Asiatic Society as long ago as 1872.

As a history of Gujarat, which it professes to be, the *Gurjaradesabhupāvali* is, for the period between the Mauryas and the Chandās, quite worthless. The history of Gujarat during this period can be written almost continuously from coins and inscriptions; but here we have no word of the Kshatrapas, the Guptas, or even the Valabhis, not to mention the minor dynasties of the period.

The work is, in fact, like most of its class, a patchwork of Jain legends and scraps of mythology, the historical kernel of which cannot be separated without the help of external aids, such as coins or inscriptions.

In conclusion, it may be as well to say that Prof. Max Müller's *India* is not the last word on the questions connected with the Vikramāra; witness, for instance, Mr. Fleet's third volume of the *Corpus*, and Prof. Kielhorn's papers in Vols. XIX. and XX. of the *Indian Antiquary*. A. W. L. JACKSON.

## SCIENCE NOTES.

ON the occasion of the visit of the Selborne Society to the village of Selborne on Midsummer Day (June 24), in commemoration of the hundredth anniversary of the death of Gilbert White, Lord Selborne will take the chair at the luncheon, supported by Lords Northbrook and Stamford; while the present occupier of The Wakes has offered to throw open the house and grounds.

AT the general monthly meeting of the Royal Institution, held on Monday, the following donations to the fund for the promotion of experimental research at low temperatures were acknowledged: from Messrs. Crossley Bros., Sir Henry Doulton, and Capt. A. Noble, £30 each; from Mr. James Mansergh, £21.

AT the meeting of the Aristotelian Society, to be held on Monday next, at 8 p.m., in Albemarle-street, Mr. S. Alexander will read a paper on "The Demarcation of Logic and Philosophy."

MR. H. K. LEWIS, of Gower-street, announces for immediate publication a translation of Dr. Adolf Struppell's *Text-book of Medicine*, from the sixth German edition; also a new work by Dr. L. C. Gray, of New York, entitled *A Treatise on Nervous and Mental Diseases*. The same publisher will also issue shortly a seventh edition of Dr. W. Murrell's *What to do in Cases of Poisoning*, a fourth edition of *Tooth Extraction*, by J. Gorham, and a revised issue of the useful card *Disinfectants and Antiseptics: How to Use Them*, by Dr. E. T. Wilson, of Cheltenham.



## FINE ART.

MESSRS. DEPPEZ & GUTEKUNST have ON VIEW the most recent ORIGINAL ETCHINGS by J. McNeil Whistler, F. Seymour-Haden, Prof. H. Herkomer, R.A., and selections of the Works of Jacquemart, Bracquemond, Meryon, &c.—18, Green Street, Charing Cross Road, W.C.

EARLY BRITISH SCHOOL.—SHEPHERD'S SPRING EXHIBITION includes works by Sir J. Reynolds, Gainsborough, Constable, Crome, Morland, Romney, Lawrence, Wilson, Stark, Vincent, Hoppner, Turner, Muller, &c.—SHEPHERD GALLERY, King Street, St. James's.

THE LATE VICAT COLE, R.A.—A RECENT and important LANDSCAPE. "Harvest on the Banks of the Arun," is ON VIEW at SHEPHERD'S GALLERY, 27, King Street, St. James's. Admission by card.

## A VIENNESE ARTISTIC SOCIETY.

We have received the first few numbers of that issue of the Gesellschaft für Vervielfältigende Kunst, which Dr. Richard Graul is editing, and which is devoted to a record of etching and etchers in Europe and America. It gives us an opportunity to bring the operations of the Society—which does great service to art—before the cultivated English public. The headquarters of the Society are in Vienna; and the Society itself flourishes under the highest and most distinguished of auspices, the advantage of court favour being vouchsafed to it in a remarkable degree. In the series of publications which it is devoting to the comparatively recent history of the art of etching, there is included, by way of illustration, a tolerably full and, in some respects, even a rich representation of recent etched work, while the literary contributions that deal with the theme are from the pens of those writers who may perhaps be accounted specialists in their subjects. M. Henri Bouchot writes upon etching in France, Dr. Richard Graul himself on etching in Germany and Austria-Hungary, while an article by Mr. Frederick Wedmore is promised on English etching, and a competent hand deals with the progress of the art in America. In his interesting and thorough study of the not very flourishing condition of the art in Germany, Dr. Richard Graul admits the inferiority of comparative paucity of the works of the modern German school. As regards that etching which is concerned with reproducing pictures, until the last twenty years, it has had, it seems, no history. As regards original work, Dr. Graul points out that the pre-occupation with serious and severe composition, which obtained early in the century, rather than with problems of light, shade, and "colour" (such as even an engraver may understand it) was not favourable to the inspiration of the original etcher. Accordingly, we find that of original etchers chiefly devoted to that art, Germany has even now very few. Years ago, however, some pleasant and individual work seems to have been executed. So is it now, by painters themselves, whose work in etching, when done upon good lines, has had "the charm of spontaneous art," in spite of what an able critic must recognise as "technical unripeness." Later, since etching has been more successful commercially, it is, we fear, true that in Germany and Austria-Hungary, "the inner development has not kept step with the technical success." Adolph Menzel's work is naturally and rightly eulogised as that of an artist, not only singularly fertile, but likewise a keen observer. Fritz Werner would appear to have more or less followed him. The publication, only one or two sections of which we have thus far been able to discuss, abounds, as may be expected, in illustrations. There are original etchings, etchings after pictures, process plates, and photogravures. Of these some are *hors texte*, and others appropriately embedded in the letterpress. However varying may be the merits of painters and of etchers, there is scarcely any inequality in the excellence

of the presentation. The "get-up" of this most comprehensive publication leaves nothing to be desired. It shows how advanced are the great states of Germany and Austria-Hungary in this branch of artistic enterprise. Dr. Richard Graul and his coadjutors are to be sincerely congratulated on the thoroughness with which they proceed to fulfil their task; the Gesellschaft für Vervielfältigende Kunst is doing an excellent work.

## NOTES ON ART AND ARCHAEOLOGY.

THE titular honour just bestowed on John Tenniel, of which the long-anticipated news was conveyed to us by what is known as the "Birthday Gazette," was one which, though happily not bestowed too late, might quite as reasonably have come to its recipient a dozen years since. Tenniel is said to be seventy years of age, judged by the vulgar standard of the registrar general. We can hardly believe it; but in any case, may many years of busy life be before him, and an increased appreciation, not from cultivated amateurs, but from the general public, which looks with added respect upon any artist on whom the modest yet honourable rank of "knight-bachelor" has been conferred. Francis Powell, president of the Royal Scottish Water-Colour Society, is a recipient of the same distinction. He has done good service as a president; but the society is an outlying society, and we can hardly surmise that the far older and in many senses more important Royal Society of British Artists, for which Mr. Wyke Bayliss has done so much, will, during any considerable period, lack such recognition as might be appropriately given by conferring knighthood upon one of the most active and capable presidents, and one of the most interesting and individual of architectural painters of whom our generation has had any experience.

MESSRS. BOUSSOD, VALADON, & Co. announce that Mr. Joseph Pennell has "in leisurely preparation" for them a series of twenty etchings in London, of which only twelve sets will be printed by the artist himself, and then the plates will be destroyed.

THE exhibitions to open next week include: the summer exhibition of water colours by members of the Dudley Gallery Art Society, in the Egyptian Hall, Piccadilly; and a collection of works by modern English painters at the Japanese Gallery, New Bond-street. We may also mention that Mr. W. Arkwright will throw open for exhibition his collection of Japanese and Chinese art objects, at 94, College-street, Thurloe-square, on Sunday afternoons during June and July.

MESSRS. CASSELL & Co.'s eleventh annual exhibition of original drawings in black and white will be open, at the Cutlers' Hall, Warwick-lane, E.C., from June 14 to 29.

THE next issue of the *Studio* will be largely occupied with the subject of "The Camera as a Friend or Foe to Art." Sir Frederic Leighton, Prof. W. B. Richmond, Mr. Walter Crane, and Mr. J. M. Swan will (among others) contribute their opinions on the debated point.

SIR FREDERIC BURTON has acquired for the National Gallery an example of the work of G. B. Willcock, an almost forgotten English landscape painter of the second quarter of the present century, who died at the early age of thirty-two. His work closely resembles that of Constable, though with characteristics of its own. The picture in question is of cabinet size, representing Chilstone-lane, near Torquay.

## THE STAGE.

## NIGHTS AT THE PLAY.

It is doubtful whether "The Second Mrs. Tanqueray," which we saw at the St. James's last week, can fitly be described as "epoch-making." "Epoch-making" is a big word. This is not the first time, after all, that character has been studied with frankness, and the seamy side of life presented much as it actually is. In these respects the play—clever and thoroughly interesting as we find it—is not actually novel, marks no turning-point, cannot stand as the foundation stones on which to rear the edifice of a "school." The almost hysterical enthusiasm with which in some quarters it has been acclaimed is due only in part to its cleverness—genuinely admired too, we do not doubt; it is due likewise to the audacity with which it has seized and stuck to a theme which, however legitimate, is at the least unsavoury. And we are told now, with scarcely concealed glee, that the unsavouriness of literary Scandinavia or literary Holland becomes a superfluity—we do not require the importation: the article is manufactured at home: it is very genuine, and produced upon the premises: it can be supplied in large or small quantities. The pessimist and the unhealthy are at last—so some people would have us to understand—on the way to be provided for at home. The "Dame aux Camélias" of modern London life has been brought upon the stage. We are to give thanks for the circumstance. Such a circumstance must be "epoch-making."

No, no! there is, of course, nothing whatever epoch-making in this circumstance. Yet the play is very remarkable, and has its own freshness. It is a fearless play. It is sternly reasonable and logical—a treatment of its theme more austere and uncompromising could hardly have been devised by the younger Dumas himself; and I am not speaking of the younger Dumas at the period at which he wrote the chronicle of Marguerite Gauthier, but at the periods in which he gave us "Denise" and "Les Idées de Madame Aubray." Again, the play is written with a terseness and directness that are exceedingly rare. It is marred just here and there by a little cheap and quite unnecessary cynicism, which commends itself, perhaps, to a half-educated revolutionary gallery or to the suburban man of the world, sitting in the dress-circle—the cynic, I remark, is habitually a person who generalises from very small experiences: he is more apt than not to be very under-bred. But this fault of concession to his prejudices of ignorance, biliousness, or suburban training, is, on Mr. Pinero's part, quite occasional: it is, perhaps, the only "concession" Mr. Pinero makes in the practice of that craft of a playwright, the exercise of which is generally fettered by concessions on the right hand and on the left. And, yet again, for almost crowning merit, there is the sad, the almost tragic, ending, which permits a truth to life such as "The Profligate," brilliantly written though it was, had hardly a trace of. Remember the hero of "The Profligate," who behaved, as only a cad could

behave, to one woman, and then, having married another, required about a fortnight in the *Engadine*, in her society, to bring him back a gentleman! In the new play, life and character have been studied more closely and courageously. It is a disagreeable piece, but strong, and even subtle, in its characterisation, and brimfull of interest. And it is played, in most respects, well, and, in the case of two or three of the performers, quite admirably.

A word, in a little more detail, in regard to the interpretation. Mrs. Patrick Campbell—of whom I know nothing, save that she was seen by more regular playgoers than myself, in some piece at the Adelphi—this lady, well-nigh a *débutante* so far as London is concerned, plays the woman whose character has been dyed deeply by the colours of her past. It is, perhaps, not easy to believe that another character quite as intricate could be played by Mrs. Campbell with equal effect. That no one knows positively; but this part—very effective if one cares to boldly grapple with it; very rich in opportunities, though very repulsive—she plays with unquestionable skill. The essential vulgarity and violence of this woman's nature—vulgarity and violence by no means excluding a certain goodness of heart—are shown potently by Mrs. Campbell, and are seen of course in the most pronounced and vivid contrast it is possible to conceive, against the innate distinction and gentleness, the elegance, the quietude, the disciplined intelligence, of Miss Maude Millett, who plays the youthful heroine—her name escapes me for the moment—with such an *ingénue's* resources of voice and look and gesture as were certainly never surpassed by Mdlla. Reichemberg in the best of her days. Of the *ingénue* of good society, Miss Millett is, upon the English stage, the quite unequalled representative. A very Dumas-like part, Dumas-like in its importance in the piece, as well as in its character—that of the friendly bachelor-adviser of people who have made a mistake—is played by Mr. Cyril Maude with such style, naturalness, and authority as cannot fail to advance his professional rank. An error it has always been to class him with the merely effective impersonators of eccentric character. Here, in a much wider part, Mr. Maude is found to be an actor of vigour, truth, and finish. Mr. Alexander has more than once been seen in parts more obviously fitted to him than that of the misguided widower who thought to be able to bring to his own level a woman whom, as it of course turned out, mere marriage could not deprive of her commonness and crudity. But, playing with force and discretion, he made us feel for the most part the reality of person and character. Good in his behaviour to the wife, excellent in his behaviour to guest and friend, it was rather in his relations with the daughter that Mr. Alexander seemed somewhat, or sometimes, at fault. The part of a good-natured and "jolly" woman of the world is played excellently by Miss Amy Roselle, and other actors of repute and intelligence lend what may almost be called completeness to the representation. "The Second Mrs. Tanqueray"—whether as piece or per-

formance—is a serious and valuable contribution to the contemporary stage. It is often necessarily unpleasant. It is not for every one to see, or for every one to admire. But it is, in the main, artistic and convincing.

On Saturday night we witnessed the production of two out of the five pieces with which Mr. Charrington and Miss Achurch—quitting the *Royalty*—decided to open their season at Terry's. The fact that a "triple bill" succeeded in holding the stage for a long time, by virtue chiefly of the entertainment afforded by one of its constituent parts, "A Pantomime Rehearsal," is hardly an argument for the success of a bill with five items in it. The earlier pieces in the programme are scarcely likely to be seen, even though Miss Esmé Beringer appears, as we are sorry to say, in these only. Will the later ones then—being so brief—be of sufficient interest? Omitting of necessity all reference to the doubtless not unworthy productions of Mr. Conan Doyle, Lady Colin Campbell, and Mr. Walter Pollock and Mrs. Clifford (the two latter in collaboration)—since we did not arrive, alas! until the curtain was just falling on "An Interlude"—we can but pronounce briefly on the merits of the two last pieces of the five, the last of all of which was Mr. Barrie's "Becky Sharp"—the arrangement of a scene suggested by the characters in *Vanity Fair*. Was it, we wonder, done lately, or was it a youthful effort made before the now much-praised writer had learnt such art as enabled him to devise "Walker, London," and *A Window in Thrums*? It cannot, in any case be greatly praised; and the undertaking of it was, we should consider, a somewhat thankless task. Few people who did not know the now classic novel could understand the drift of the little play. But it gave occasion for some clever acting. Mr. Charrington's Major Dobbin was unequal. It had good points, but lacked consistency. Mr. Maurice's Joe Sedley was a very amusing caricature of that worthy in his later and very vainest years. The make-up was excellent, and so was the indication of amorous tenderness and overflowing vanity. Miss Achurch conveyed to us skilfully the wickedness and devilry of Miss Sharp, or, to speak more accurately, of Mrs. Rawdon Crawley. But she was, here and there, a little too deliberate. Still, her portrayal of the ugliness of vice, in its latest and most abandoned days, was sufficiently powerful. Miss Annie Hughes suggested Amelia excellently—gave us at once her niceness and her stupidity, her goodness of heart and her shallowness of real feeling.

It is agreed, we think, that the piece which really did make its mark on Saturday, at Terry's, was Mr. Thomas Hardy's stage version of his own "Three Strangers"—one of the weirdest, though necessarily, perhaps, the least beautiful, thing in his volume of *Wessex Tales*. We are sure he sets no very great store by the "legendary trifle" which his art presents so powerfully. It was quite right, nevertheless, to select that particular story for dramatisation: it lends itself to it distinctly—the interest of a short, uncanny, and engrossing tale (very probably

a legend of his own countryside) being added to just such a picture of that old-world country life as he alone can perfectly paint. As the sheep-stealer, who has escaped from Casterbridge Gaol and taken refuge in the shepherd's cottage by reason of the storm, Mr. Herbert Waring was, at the least, adequate. Mr. Fred Thorne was most quaint and telling as a village constable who can do nothing without his staff of office. As a hangman, rejoicing in his labours and grimly proud of their peculiarity, Mr. Charrington was master of the part he had to play. Miss Annie Hughes brought to the part of the shepherd's youthful wife her own singular charm of piquancy, happy self-confidence, and spirits dashed not a jot. The piece, short as it is—nay, perhaps because it is short—is absolutely well worth seeing, and should be seen quickly.

A dozen words, written at the last moment, must chronicle the great enthusiasm with which the revival of "Olivia," at the Lyceum, was rightly received on Wednesday afternoon. Never has Mr. Irving been more pathetic or more picturesque than in the simple character of the Vicar; and never has Miss Ellen Terry been more sincere and touching than in depicting the joys and trouble of the parson's daughter. As for the piece itself, it is clear that Mr. Wills approached Goldsmith's simple, yet complete, masterpiece with real sympathy, and hence made possible for the play a success seldom attained by stage adaptations of a novel.

FREDERICK WEDMORE.

#### STAGE NOTES.

THE entertainment in illustration of "The King's Tragedy," which was given by E. L. Massingberd and those associated in the enterprise, at Queen's-gate Hall, on two occasions last week, was a complete and curious success. The thing had been supervised by Mr. William Poel, who had planned much in the arrangement of the *tableaux*; Miss Jennie Moore, the artist, had been of great service in many details of costume; Mr. Trew was at the piano, and Miss Mary Chatterton at the harp; Mrs. Beavington Atkinson controlled a choir that sang the most appropriate selections from Stainer, Sullivan, Bishop, and others—including John Benet, one of whose glees is dated 1599; and an exceedingly well-chosen company took part in those *tableaux*, which were after all the chief feature of the evening's entertainment. Miss Diana Massingberd impersonated the Queen with great dignity in the later scenes, while in the earlier—when the Queen is in extremest youth—an absolutely ideal representative was found for her in the Venetian and flower-like beauty of Miss Vinnings. Miss Gertrude Stewart was most effective as Kate Barlass; while Mr. Herbert Basing, Mr. Purchas, and Mr. Glossop Such were of substantial value in the parts they assumed. No prettier or more successful tribute to the genius of Rossetti could have been possible. The recitation of the poem was well done by a lady whose name we did not catch.

BROWNING'S "A Blot in the 'Scutcheon'" will be given at the Opera Comique on Thursday next, June 15, with the same cast as recently at Manchester, by the local branch of the Independent Theatre, under the management of Mr. Charles Hughes.



## MUSIC.

## OPERA AT COVENT GARDEN.

"LA JUIVE" was produced, as announced, last Thursday week. Mlle. Vasquez, who took the part of Rachel, has not quite the right voice for the part; but she is evidently accustomed to the stage, and displays dramatic power. Signor Giannini played the part of the Jew in his best manner, and Miss Arnoldson was the Princess. Signor Beignani conducted. On Saturday evening the first and second acts of Bizet's "Pêcheurs de Perles" were performed. This early opera of the composer's, produced in 1863, was mounted by Sir Augustus Harris in 1889, and revived last year with Mme. Calvé as Leila. Although it contains some good numbers, and some clever and picturesque scoring, it is far behind "Carmen"; but with Mme. Calvé singing the florid music assigned to Leila, the weaknesses of the work are, for the time, forgotten. Signor de Lucia, as Nadir, sang with intensity, though, at times, with exaggeration. Signor Ancona, as Zurga, was good throughout. The duet between Zurga and Nadir, one of the best numbers, was finely rendered. Signor Vaschetti had little to do as Nurabad, but did that little well. "Faust" was given on Tuesday evening, with Signor Salvaterra in the title rôle. This new artist sings in tune, and has a steady voice; but he was either very nervous, or out of place in so large a theatre as Covent Garden. Miss Eather Palliser, who took the place of Mme. Melba, sang and acted with much taste and charm. M. Edouard de Reske as Mephistopheles sang splendidly. "Tannhäuser" was given on Wednesday evening. Mme. Albani made her first appearance this season, and played the part of Elisabeth in her accustomed manner. She was very fine in the second act. Signor Vignas, as Tannhäuser, was good in the first act, and not good in the second; but in the third act he proved himself quite worthy of the part. Signor Ancona was admirable as Wolfram, though in the "Evening Star" song in the third act he appeared fatigued. Signor Mancinelli conducted. J. S. SHEDLOCK.

## RECENT CONCERTS.

Mlle. CHAMINADE, in conjunction with Mr. and Mrs. Oudin, gave a concert at St. James's Hall last Thursday week, and the programme consisted entirely of her own compositions. This talented French lady paid a visit to London a little time ago, and she has again displayed her gifts both as pianist and composer. Her songs and vocal duets as a whole show her to better advantage than her pianoforte pieces, though among the latter there are graceful numbers. Mr. and Mrs. Oudin sang with much taste; and the concert was a great success, although it was perhaps scarcely wise of Mlle. Chaminade to give nothing but her own music. Miss Frieda Simonson is another wonder child, said to be only eight years of age. She gave a concert at St. James's Hall on Tuesday, when her programme included music of various masters from Bach to Chopin and Liszt. This young lady has a remarkably fine technique, plays with great intelligence, and has been well trained. She has strong fingers and light wrist action. Her playing is really wonderful; and though she does not show the same feeling as the boy Koczalski, she seems to play with more confidence. It would be interesting to hear the two together.

The performance of Tchaikowsky's Symphony No. 4 in F minor at the sixth Philharmonic Concert last Thursday evening was an event of great importance. One often reads about the new Russian school, but—in this country at

any rate—little is known of it. Among the representatives of that school, Tchaikowsky holds a distinguished place; and yet it is by his works of small calibre, pianoforte pieces, and songs, that he has made a name in this country. The Symphony in F minor will do much to increase his reputation here. The national element in it is strong, but is worked up with consummate art. The opening movement is exceedingly long and clever; and, despite all clearness of form, it certainly requires to be heard several times before penetrating its full meaning. A first hearing leaves one with the idea that the composer had a definite programme in his mind, and that he would have done well to reveal it. The second movement, *Andantino in modo di canzone*, has quaint themes, clever treatment, and a happy blending of nature and art; the Scherzo is a marvel of grace and delicacy; and the Finale is full of vigour. With subject matter of a more earnest, ambitious character, the composer would probably achieve still higher success. The nature of the thematic material, indeed, prevents one from speaking of this Symphony as a great work, in the sense that those of Schumann and Brahms are great; but it is one of exceeding high merit. The performance under the composer's direction was excellent. Saint-Saëns' fine rendering of his Pianoforte Concerto in G minor roused the audience to unwonted enthusiasm.

Señor Sarasate gave his first concert of the season at St. James's Hall on Saturday afternoon, and his programme deserves special praise; with exception of the novelty, it would indeed be difficult to suggest a stronger one. It opened with Mozart's Symphony in G minor, one of the most romantic works of the great classic. Beethoven's Concerto in D still stands foremost amongst Concertos, and Dr. A. C. Mackenzie's "Pibroch" for violin with orchestra is one, if not the best, of that composer's works. A Fantaisie Norvégienne for violin with orchestra by Lalo is a well constructed and cleverly scored work, but not of great musical interest; it seems indeed as if it were merely a *pièce d'occasion*. The concert concluded with "Die Meistersinger" Overture. The eminent violinist played magnificently, especially in the "Pibroch." The orchestra, as usual, was under the direction of Sir W. Cousins.

The Richter Concerts commenced on Monday evening at St. James's Hall; and by the brilliant performance of "Die Meistersinger" Overture, Dr. Hans Richter showed that his hand had lost neither its skill nor its power. The novelty was a Symphonic Poem, "Ultava," by the Bohemian composer Friedrich Smetana. It forms the second of a cycle of three. The music is decidedly clever and picturesque, but the national tunes are not striking. The work belongs to the order of programme music, and the composer has given full explanatory notes of its poetical intent. The "Charfreitagszauber" music from "Parsifal" was finely rendered, and followed by Liszt's sparkling Hungarian Rhapsody in F, No. 1. Why cannot Dr. Richter choose something more appropriate to follow Wagner's solemn music? The programme concluded with Beethoven's C minor Symphony.

Notices of other excellent concerts—such as the one given on Tuesday by Miss A. Zimmermann and the Shinner Quartet, the pianoforte recital on Wednesday, by Miss Fanny Davies, and Sir Augustus Harris's excellent operatic concert on Thursday afternoon—have, unfortunately, to be omitted.

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